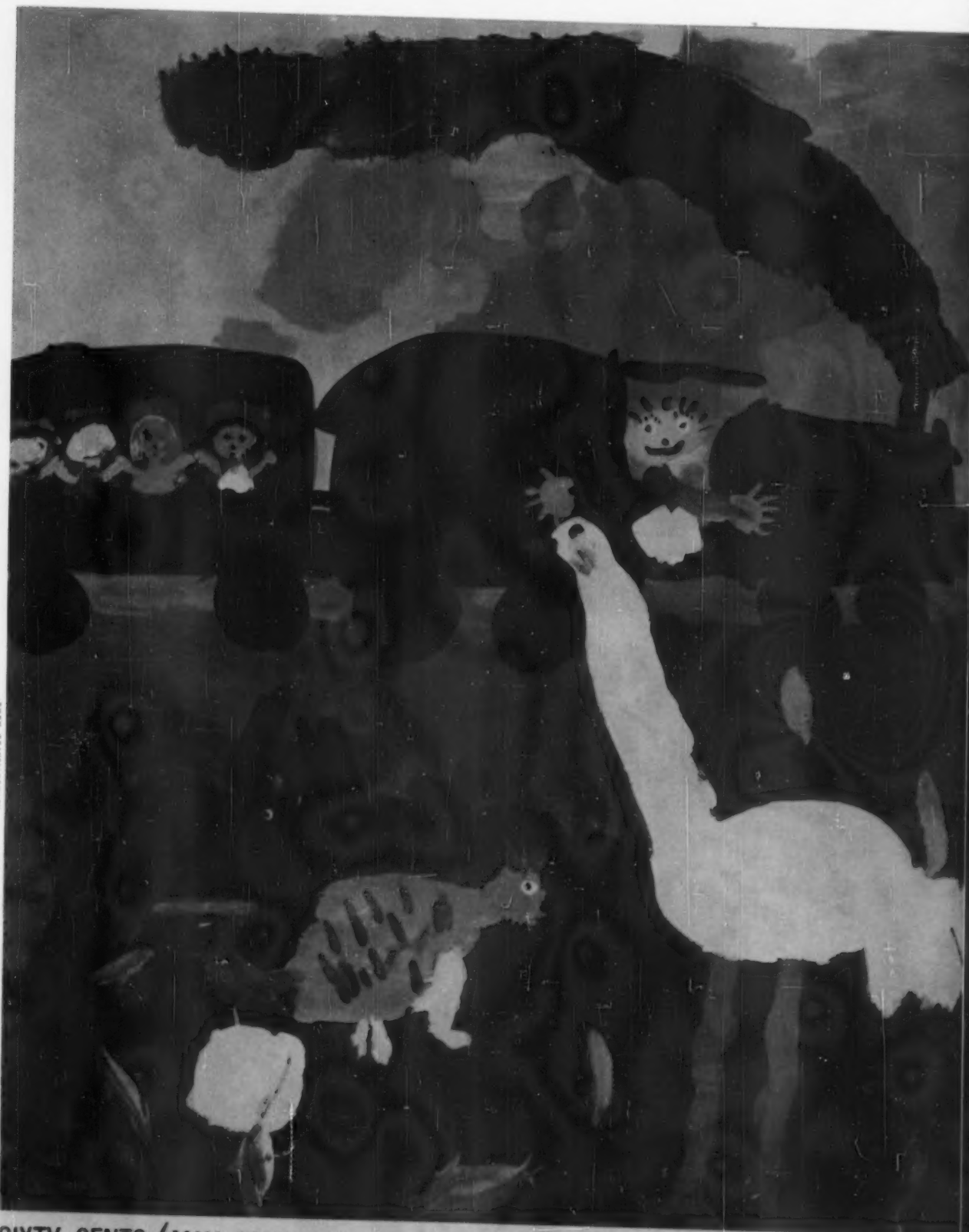


# SCHOOL ARTS



MARIA ALINA RAMP, AGE 5, ARGENTINA (ILLUSTRATION OF A FAIRY TALE) AUTHENTICATED NEWS

SIXTY CENTS/MAY 1956

Art Education in Today's One World

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Five-year old Maria Alina Ramp of Argentina did the cover painting as an illustration for the story, "The Rhea, Jaguarundi and Copybara." Article is on page 22.

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# SCHOOL ARTS

## the art education magazine

VOLUME 55, NUMBER 9

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MAY 1956

## Art Education in Today's One World

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## using this issue

The world is getting larger as it gets smaller, for as we get closer together we find many new friends and discover that their problems, their hopes, and their aspirations are much like our own. As we survey art education in today's one world we find that children are more like each other than different. And we find that teachers have many of the same concerns that we have in America. Philip Barclay of New Zealand, page 5, asks us whether we should simply smile and say nothing to our students or whether we should try to guide them in their growth. Thelma MacLeod of Australia, page 11, tells us how art is used in a small boarding school to bring closer together children of differing backgrounds and cultures. Marion Ramey of Hawaii, page 13, tells how her young children use scrap wood to make "critters." Maude Muller, international chairman of the Art for World Friendship program of the Women's International League for Peace and Freedom, describes the children's art exchange plan on page 15. This program, which arranges exchanges between individual children in different countries, has the slogan, "In hearts too young for enmity there lies the hope to make men free." If this thought challenges you, give this program your support. Support also the International School Art Program sponsored jointly by the Red Cross and the National Art Education Association. And don't forget the art exchange with Japanese schools, sponsored by School Arts, on page 38. Please read the instructions carefully.

On page 19, Peter Fingesten describes the woodcarvings of Otto Hitzberger, a contemporary craftsman who retains the traditional respect for the medium. Read what happened when Argentine children were invited to illustrate fairy stories, page 22. Pearl Degenhart, page 23, tells us how art may be taught with cameras; and Elizabeth Sasser, page 25, tells us how photography may be useful to the teacher. If you like jewelry you will be interested in how economical brass, glass, copper and ceramics are used by Mary Kretzinger, on page 27. Leon L. Winslow, who has just retired as director of art in Baltimore, tells us about the art resource teacher plan used there, page 29. Many of you have been asking for an article on ceramic mosaics. You will find it, by William Clark, on page 33. Methods used by others are described on page 35. The Here's How section, beginning on page 36, gives a number of hints on various art processes.

The popular regular features include Dick Bibler's drawing of historical art objects on page 38; Beginning Teacher by Julia Schwartz, on page 43; Tom Larkin's Art Films column, page 44; Alice Baumgarter's Questions You Ask, page 47. Ed Feldman reviews books on page 45, and the ramblings of the editor are on page 48 if you stick with us to the end.

## NEWS DIGEST

**George Miller Would Like Letters** Friends of George Miller, Pennsylvania's genial art director until serious illness caused his retirement, will be glad to know that he is now able to read letters from his friends. Although he may not be able to acknowledge your message, because he is paralyzed on his right side, he would thoroughly enjoy hearing from you. Remember his friendly smile and his hearty handclasp, and send him a cheerful greeting. His address is Ward 5, Veterans' Administration Building, Lebanon, Pennsylvania.

**Photographs of Child Art Requested** As a result of National Art Education Association participation in international conferences during 1955, requests have been received by Gratia Groves from several countries for glossy prints of school art work. These black and white prints should be five by eight or eight by ten, and should show either groups of students in any of the grades, one through twelve, engaged in art activities or the art work itself. Pertinent information, such as the name of student, age, name of school and address, or a brief description of the activity should be placed on the back in block letters. Some prints may be reproduced in literature of other countries. Prints will not be returned. This is a worthy cause in helping to promote better world understanding. Send prints direct to Mrs. Gratia B. Groves, Director of Instruction, Kanawha County Schools, 200 Elizabeth St., Charleston, West Virginia.

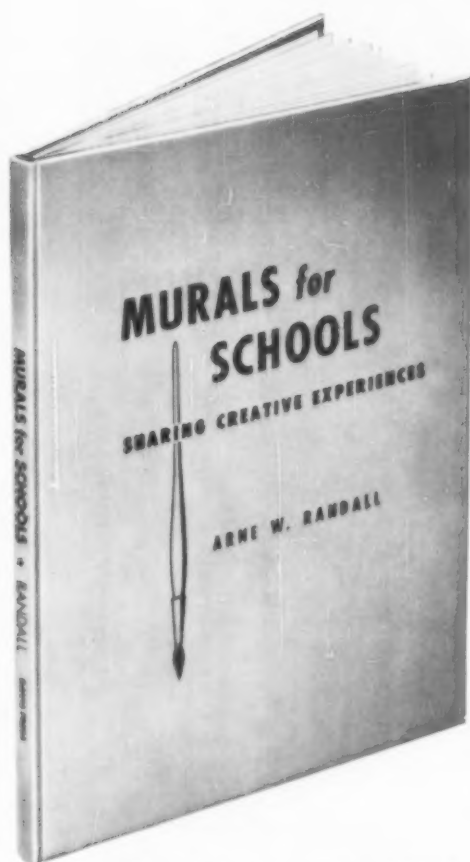
**Arthur L. Guptill Passes On** Arthur L. Guptill, president of Watson-Guptill Publications, publishers of the *American Artist* and numerous art books, passed away after a long illness and was buried on March 3. A former co-editor of *American Artist*, and author of several art books, he was president of the Amateur Artists Association of America.

**Japanese Art Exchange Program** If your school would like to exchange art with a school in Japan see notice on page 38.

**Two Reprints Are Available** Reprints of two School Arts articles, announced on page 48 of the March issue are still available. They are *Developing Creativeness in Children*, from the December 1955 issue; and *Media for Depth*, from the February 1956 issue. Cost prices range from 25 cents each up to ten copies, to 16 cents each for over 100 copies. See the March issue for other prices. Send orders to Worcester office, Printers Building, Worcester 8, Massachusetts.

**Crafts Scholarships Available** Both beginning and advanced students are eligible for scholarships at the School for American Craftsmen during the coming year. Inquiries should be addressed to the school, located at Rochester, New York.





★ Here are examples of the ideas and help offered you in the sections of this book:

**1 The Mural** Kinds of murals, suggestions for themes, fitting murals to available spaces, ideas on design, selecting colors, useful material for backgrounds, history of murals and some stimulating examples by professional muralists.

**2 Creating the School Mural** Cooperative planning and organizing for the mural project, choosing a subject by the group, arranging committees, gathering source facts, making the mural, how to fasten murals, evaluation and storage of murals.

**3 Materials to Use** Use of such basic media as crayon, chalk, tempera, yarn, ribbon, metal, wire, water color, mosaics, and various kinds of paper are illustrated and described. In addition you'll find methods of using material as well as suggestions for interesting variations.

**4 Care of Materials** Illustrations of various kinds of brushes for making murals; the care and storage of brushes—illustrated; how to clean brushes. The use of containers such as milk-bottle caps and muffin tins; how to make a lazy susan paint holder and other aids for distributing and using art materials in large classes.

**5 Murals and the 3 R's** Many suggestions for integrating mural making with other subjects. Evaluation of the completed mural by students and teachers. Culminating activities of a mural project such as a dramatic play, a dance, or choral readings. In addition there are here's-how examples giving suggestions for organizing, executing, evaluating and culminating activities covering several different mural projects relating to integration.

**6 Bibliography** A listing giving complete reference data on publications the author has found helpful to teachers needing source material on various kinds of murals. Material is grouped under the three main headings: books, bulletins and magazines.

# Announcing-NEW BOOK MURALS for SCHOOLS

## SHARING CREATIVE EXPERIENCES

by ARNE W. RANDALL

Head, Applied Arts Department, Texas  
Technological College, Lubbock, Texas

**A book of ideas, methods and materials  
for making murals in the classroom.**

Written by a teacher who knows from experience the problems of the classroom and art teacher, this book offers help and incentive to those using mural making as an art activity. It gives you ideas and suggestions to kindle the creative spark in your pupils. It encourages children to express, in their own way, the ideas they have. It assumes there are many ways to make murals and suggests how local materials, ideas, and conditions can be used effectively in mural projects.

Divided into five sections, plus a bibliography, you'll find the large illustrations of classroom murals particularly helpful and stimulating as sources for ideas. Supplementing the relaxed style of the text is a liberal sprinkling of drawings by the author which helps you visualize important mechanical aspects of mural making.

The mural making activities covered in this book offer such variety in choice of media, ideas for themes, use of materials, techniques, and experimentations that you'll turn to it with confidence and enthusiasm when making a mural is suggested. You'll see and read how to present mural making activities in a creative way; how to challenge the imagination; how to use the classroom-tested methods to give satisfying, stimulating results.

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"Catching the School Bus," by a primary school child. The child's efforts at differentiation increase educational values.

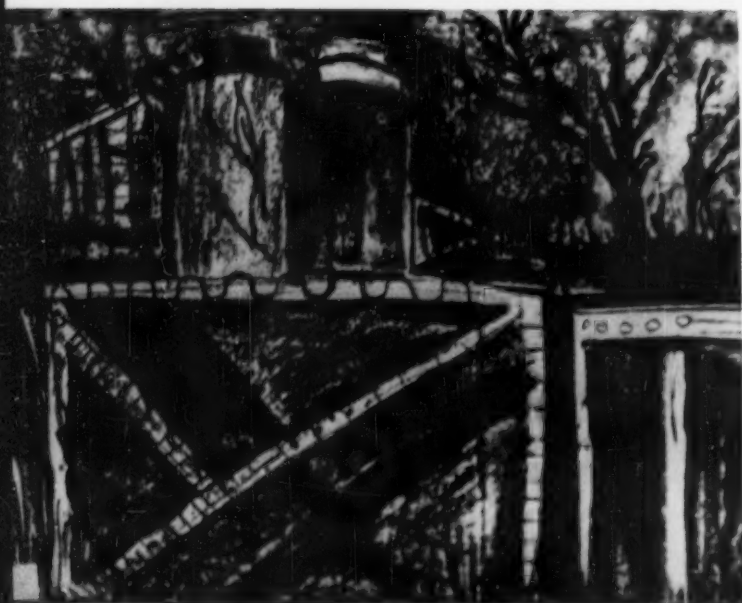
# SMILE AND SAY NOTHING ART

PHILIP M. BARCLAY

*Should we smile and say nothing in our art classes for fear of unduly influencing the children? Or do we have an obligation to help them make the most of their new freedom? A New Zealand teacher speaks up.*

Should we let a young learner drive a car in second gear because he does not know that he is not in high? Or leave a whole people in comparative bondage because they do not know what freedom they might have? Should a child's awareness and progress in art be left only to accidental discovery, or should the teacher help set up a situation in which growth and development can take place? Is the experience of the teacher important in guiding the child, or should she withhold the fruits of her experience and leave the child's discoveries to chance in order not to unduly influence him?





*Above, personal approach to landscape after period of quick sketching. Right, quick sketch. Both by college students.*

Teachers who follow the laissez-faire or let-alone policy are likely to quote Cizek's dictum, "Let the child grow, develop and mature." This statement was made a long time ago. When it was made Cizek was fighting against the rigid methods of teaching drawing according to a set formula, and the idea of letting the child work in his own forms at his own level of experience was revolutionary. It meant the emancipation of the art of children and its subsequent almost universal acceptance is due mostly to his vision. We still believe that each child's potentialities should be developed as much as possible without imposing on him anything that is not "of" him as well as "by" him. But we aim to do a lot more than just release the child; we try to make sure that he makes the best possible use of the freedom that has been won for him. The word "let" can be taken far too literally. For surely the experience of the art teacher is to be available to the child in his struggle to become more articulate in his personal way of expressing himself!

Granted that many truths cannot be fully realized except through personal experience, is it not the function of the teacher to see that the child has these experiences? The problem is to discover ways and means by which we can be assured that the child works to capacity without cramping his right to be himself, to find his own answers, and to state them in his own particular way. Many teachers have evolved numerous ways of helping children discover these truths without distorting their own art forms. The ideas which follow suggest one approach to this problem of development. More important than the actual method is the awareness of this need, and the determination that any procedure used allows the child to find the new answers for himself. The

suggestions given are divided into two groups since there is a great difference in the needs of the young child practicing symbolism as compared with the older child basing his work on some degree of representation.

**Younger Children** The period of symbol drawing, which applies in general up to the age of eight years, is far less complex from the teaching point of view than later periods. Lowenfeld, in "Creative and Mental Growth," has written an admirable account of the development of the incomplete symbol. Up to the sixth year the child's symbol is often incomplete, only items vital to the child being included. Legs, arms, hands, feet, and bodies are often left out if they are not important to the child at the moment, or if he has not become aware of their significance as parts of the symbol for the human being. As Lowenfeld has pointed out, the child's awareness can be extended by the use of suggestions and





stimuli involving the missing parts, such as: (1) Body—my new belt, I tore my shirt, mud on my clothes, and so on; (2) Arms or hands—playing tag, picking up apples, washing my hands; (3) Legs or feet—treading on prickles, sore feet, kicking a ball. If the child draws these items under such stimuli we may be sure that he is capable of them and conscious of them. If he omits them subsequently it is because he does not feel the need for them, and we should be content to let it stand at that for the moment. He will use them when he senses a need for them, just as he does not promptly use every new word that we give him.

It is in the period from the sixth to the eighth year, in general, that there is usually need for some conscious developmental planning on the part of the teacher. The child, once he develops a complete symbol and uses it consistently, is inclined to repeat a limited number of symbols with a minimum of effort. Thus one symbol does for all people, one

tree for all trees, and one house for all buildings. Similarly, one or two figures make a crowd, trees a forest, and buildings a town. Watch the child, and he does not show the intense concentration of the earlier stage. He needs to be extended so that successive activities involve new problems, more profound statements, and exploitation of his potential. If the child is asked to show in his picture "who" is represented (almost every picture contains people at this age), "what" they are doing, and "where" the action takes place, he will find that his cliché symbols are not sufficient and that he needs to extend them in order to get a fair answer.

For example, if, in illustrating "collecting the bus children at our school," the child is encouraged to show "which" children catch the bus, "how" they get on board, "which" bus they use, and "what" school they are leaving, the answers will still be the child's own but how much more thorough must be his self-searching and thus his awareness!



*Color and form exercise by college student, based on Jazz. Not intended as ends in themselves, these develop power of color.*



*Design experiment based on the sound of the electric drill.*

Another method of achieving the same result is to ask a child to think of his own garden, to list as many items as he can which could be used to indicate, first, that the picture was of a "back" garden, and second, that it is "his" back garden. In both these examples the child is caused to do his own thinking and eliminate stereotypes which may be carried over by the child or imposed by the teacher. Methods will vary with the teacher, but it is of prime importance that the child's awareness be extended, his capabilities be exercised, and that he feel free to work in his own manner.

*Colors and forms suggested by swamp. Pastel on wet paper.*



**Older Children** If it is important that the child realize his potential in the period before the ninth year, when he is working in the comparatively simple symbol medium, it is a great deal more so in the involved and difficult stages that follow. As the child leaves the symbol period he begins to take on more and more of the ways of the adult. His feelings and thoughts are much more complex and his art is increasingly involved. Left to himself, there are many ramifications and complications which he is unlikely to comprehend. If we can help him to a quicker appreciation and a greater awareness of the potentialities, without affecting the individual character of his product, we surely should do so. The first need of all children (and adults) is to be able to express their ideas and thoughts clearly. No child will be satisfied with his work if it is not coherent to himself, and most will want it to be coherent to others. However he works he will want to be articulate.

Drawing is a highly personal matter if we will let it be so. It can and should be as individually distinctive as handwriting. If the child is given a series of quick figure drawings (half a minute to three minutes) the drawings will retain strictly personal characteristics and will improve in expressive power and clarity at the same time. Suitable poses, such as begging, carrying heavy loads, dancing, wrestling, and so on, provide something for the introvert as well as the extrovert. Action poses can be introduced as children are ready. Similar work on trees and buildings can be undertaken to build up the drawing vocabulary and give experience in different fields. Although the teacher should not impose any

*The sound of the fire siren suggested this design in pastel.*



method or preference in technique, each child should be expected to do his best within the time limitations and according to his own way of working. Every child should be encouraged continually to compare his own interpretation with the subject to see if he can affect any improvement. In this way drawing improves, individuality is preserved.

**Color** Experiences and experiments with color as a factor in expression should parallel the work in drawing instead of being isolated in a different term. Color and non-representational form may be used to express the character of sounds, smells, toothache, music, poetry, and so on. A simple introduction, such as using colors that suggest spring, anger, peace, and so on, may be followed by those involving sounds, such as kicking a tin can in a quiet room. It will help if the group considers the characteristics of the sound. Is it sharp or blunt, dramatic or passive, a single sound or a series, and what color does it suggest? With sixteen- to nineteen-year-olds the following subjects have proved particularly effective: (1) Sounds—tin can, squeaky kerosene pump, electric drill, pouring water from a bottle into a tin, pencil sharpener, lawn mower, gear changing, and the fire siren; (2) Smells—Eau de Cologne, bad eggs, dead cow, burning glue, and so on; (3) Feelings—being seasick, toothache, headache, influenza, tiredness, good news; (4) Drama backdrops—"It was the sort of night when anything might have happened," "Danse Macabre," etc.

Although it will be found that these experiments give rise to pattern of a very high order, particularly if done with

*Compare personal approaches in drawings of the same pose.*



*Work in sketching aims to preserve personal way of drawing.*



pastel on wet pulp paper, they are not an end in themselves but are planned to increase the student's awareness of the power of color and how he may use it in personal statements. The gap between these abstractions and the picture is easily bridged by the use of such subjects as "The great greasy Limpopo River, all set about with fever trees." Here symbols may be used for the river and trees, with color doing the rest. Such activities are as effective with twelve- and thirteen-year-old students as with adults. The effect produced by combining colors in different ways may be best studied through the use of paint. It is a good plan for students to mix their colors, instead of using them as they come, in order that they may become aware of the possibilities in mixing subtle colors. Students may mix a color and then try to find another color which will stimulate the first, such as royal blue and lime green. Color used in patches is not as effective as when it is used in simple doodle patterns. Discoveries may be applied to simple pictures.





*The drawing above, by an adult in an evening class of the author, is a fine example of action in figure drawing. The medium was grease crayon on newsprint. The example below by a student of Ardmore Teachers College, utilizes drawing, color, composition, and tone to organize a picture of great power. Instruction seeks to preserve student's uniqueness.*

**Composition** For a start, figures from quick sketches may be cut out, arranged and pasted on a sheet which is then worked up with a suitable background. If the figures are arranged on a board and then covered with a sheet of wet pulp paper they can be seen through the paper and redrawn as arranged with pastels. Later, quick drawings of figures can be combined with similar sketches of trees, buildings, and landscapes to make complete pictures. If sketches vary in size the experience can be most searching and significant. These activities, which may be regarded mainly as exercises, have proved their values in pictures done subsequently. It is not intended that the student engage in these experiments for a year or two and then start making pictures. They should be done alternately with sketching and other activities. The more we can increase the child's awareness, without impairing the individual nature of his work, the more searching will be his expression and the richer his growth.

Philip M. Barclay is head of the art department at Ardmore Teachers College, Auckland, New Zealand. Is foundation, council member of New Zealand Art Teachers Association.







THELMA MACLEOD

*"The East," mural on wallboard by boy, 11, from Singapore. Below, "Street Scene, India," by student from India, age 12.*

## ART IN AN AUSTRALIAN BOARDING HOUSE

The junior boarding house at Scotch College, in Western Australia, has fourteen pupils ranging in age from eight to twelve years. These boys are from towns and country homes, including some from distant sheep stations in Australia enjoying the same school amenities as pupils who come from as far away as India and Malaya. Art plays an important

part in this unique living experience for boys who come from diverse lands and backgrounds, adding greatly to the personal and esthetic development of each child. Boys from overseas select subjects within their own experiences, whether abroad or in Australia. This means that each boy enjoys what he sets out to do and he works at the standard of his own



PHOTOS BY BARRY KING



*"Street Scene, Singapore," by student from Malaya, age 12.*

Thelma MacLeod teaches arts and crafts in the preparatory division of Scotch College, Perth, Western Australia. With her husband she shares responsibilities for boarding house.

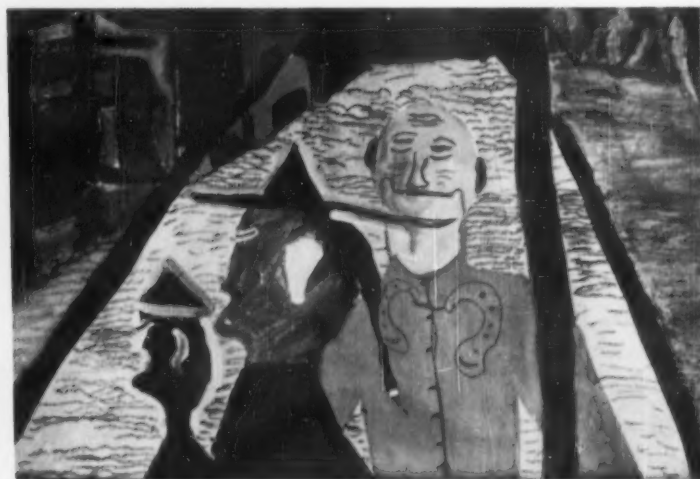
ability. They have the advantage of using an art and craft activity room at the rear of the house where they continue their hobbies and interests during free time in the afternoon. This room has all kinds of materials in it, and the boys get what they want for themselves from accessible shelves and cupboards. In this way they are free to express their ideas and try their experiments in media of their choice.

The boys enjoy painting and recording both local scenes and their recollection of other lands. Lamp making was a popular activity during this term. Various bottles were collected, with these shapes suggesting themes for lamps and shades suitable for a boy's room. Bottles were covered with papier-mâché pulp, features modeled in the same material, and painted. Newsprint was torn into small pieces, boiled in water, squeezed dry, beaten inside a flour bag, and the process repeated. Beaten and well-dried pieces were placed on a plate. Another plate contained thick cold-water paste to which some alum had been added. Pulp was made into balls by pressing firmly a little paste with twice the amount of beaten newsprint. After the bottle was covered with paste the pulp was applied as evenly as possible, with added modeling pressed on while the pulp was still moist. After about one week for drying the features were emphasized with paint. Electrical adaptors and cords were added. Shades were made over wire frames, covered with buckram for painted and appliquéd designs or completed with raffia covering.

Older boys like carving in a local siliceous stone that may be worked easily with knives and chisels. Blocks may be roughed out with hacksaws. The waste powder from the sawing is saved, mixed with a good boiled paste, and used to repair features which crumble in the chipping process. Finished products were smoothed with a gentle rubbing of emery paper. Large animal construction is popular, with strips of newsprint glued over wood and wire frames and the project completed with coats of tempera and lacquer.

*Lamps made by boys disclose special interests, backgrounds.*

*"Men Under Street Light," by eleven-year-old from Malaya.*



MARION C. RAMEY

*Odd pieces of scrap wood come to life when children of Honolulu's Hanalei School make "critters" out of them. Young children are fascinated by creative use of scrap materials. Here is an idea from Hawaii.*

# MAKING SCRAP-WOOD CRITTERS



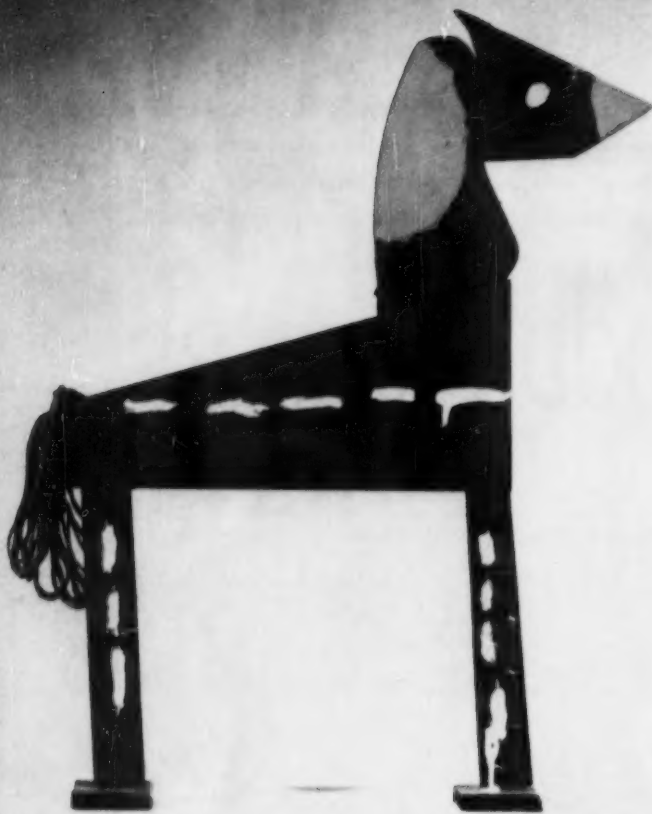
*Scrap-wood critters by Kristine, above, and Julia, right.*

Construction from odd-shaped pieces of wood offers stimulus for the imagination and new possibilities for the creative ability of every child. As these may have the form, or combined forms of bird, beast or human, we call them critters. In the shop we have a special box labeled "Wood Scraps for Critters" in which odd-shaped pieces are kept. Most of the wood we use in the shop is collected from the scrap pile of a carpentry shop. Most of this is squared and even, but occasionally there are circular or triangular forms which go into the critter box. Any interesting shapes left around our electric jigsaw are saved, as well as the corner pieces from boats.

Julie in fourth grade noticed the shape which was left after rockers for a cradle had been sawed out. "Oh please—







*Stephen's horse, made from scrap wood. Most of the wood is collected from the scrap pile of a carpentry shop. Shapes from the electric jigsaw are also saved in the scrap box.*

may I have that piece to make a human critter?" she begged. She had to make the head, but other pieces she found. Arms are tongue depressors, and hands are ice-cream spoons, put together with cotter pins so they will spin. She hunted through sewing and hardware drawers to find what she wanted for finishing. Eyes are grommets, mouth a broken ring, and ears are cup hooks. As the wood was pretty, she used clear lacquer instead of paint and wanted no decorations.

A third grade project each year is to make critters. The box is emptied out on the floor or a large table and the fun begins with the simple suggestion to "find one piece you especially like and see what you can add to it to make it come alive." Putting parts together may require careful planning and ingenuity. These children have worked in the shop two periods each week since the beginning of first grade, so have a fair knowledge of tools and how to use them. To make parts hold together they decide if nails, screws, or corrugated fasteners will be best. If two pieces are the same thickness and touch at a wide enough area a corrugated fastener plus glue may hold better. It is wise to turn it over and put another corrugated fastener on the other side. When parts are such that they can be nailed together, but wood is soft and likely to split, a hole is drilled in the first piece for the nail to slide through. The nail head will hold it firmly.

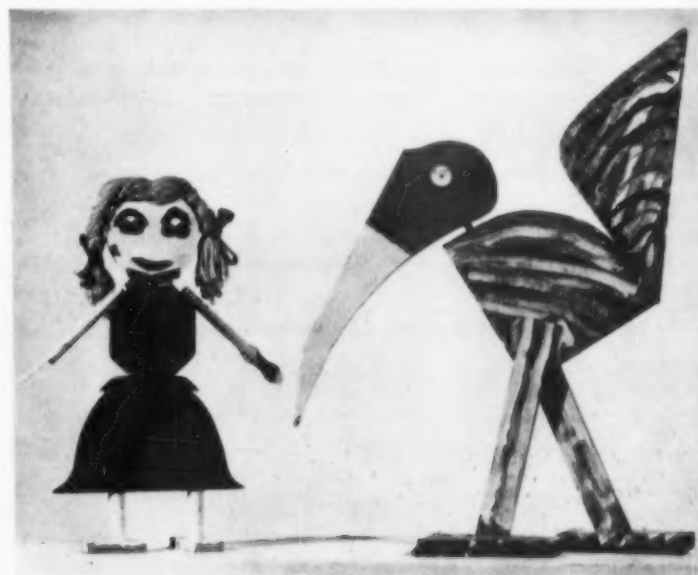
Any part not intended to be movable has strong wood glue plus nail or screw.

Movable heads may be put on with dowels. A hole for the required dowel is drilled in each piece and the dowel inserted, but not glued. After much trial and error we worked out a way to put two pieces together which touch at a very small area. A finishing nail is driven part way into the heavier piece. With cutting pliers the nail head is cut off at an angle. The smaller piece of wood is then driven onto this nail. This is the way Julie put the hat on her human critter. Sometimes it is a problem to decide if it is to be two-legged or four-legged. If two-legged and quite heavy, screws are best as they can be tightened again as they work loose. Feet will need to be extra large to help balance and avoid toppling. Sometimes it is necessary to nail the feet to a flat base if they refuse to stand.

We paint with enamel paint and paint well with solid colors before decorating. The decorations are first planned with chalk on the solid-color background. As the constructions are so different and they have such individual personalities they are often given names and become characters in stories the children write. Last year the critters built a rocket ship and had many creative writing adventures on a trip through the universe. Now is the time to bring out all of that special junk you've been saving—buttons, braid, upholstery fringe, rickrack, felt scraps, feathers, beads, ribbons and old costume jewelry. These can be used for eyes, manes, tails, or just decorations. Critters will love it all.

Marion C. Ramey is a classroom teacher at Hanalei School, Honolulu, Hawaii, lives at 2211 Mahala Way.

Sharon used felt, yarn, and ribbon to dress up her critter, while Sonny painted his decorations. Critters were pleased.







MAUDE MULLER

*Painting by Keiko Sata of Japan, age 8. The Art for World Friendship program has no restrictions on age of children.*

# ART FOR WORLD FRIENDSHIP

*In hearts too young for enmity there lies the hope to make men free. The international chairman of the Art for World Friendship program discusses how this faith led to an art exchange plan between children.*

"I would certainly like to be a friend to every one of these children. Each picture in its own way shakes hands, smiles, and gives me the artist's friendship." Nine-year-old Patricia had this to say after attending an Art for World Friendship

Exhibition. Art for World Friendship is one of the many associations now working on exchange of child art on an international level. It is, we believe, the only organization exchanging pictures between individual children and also encouraging exchange of pictures by very young children.

It is really a very simple idea. It uses the basic instincts of children as one way of developing a climate in which world peace may grow, and also that a world of beauty and harmony may come into being through art and the love of art among the children of the world. Those working with us believe that deep within every child is an urge to express



*Painting, Yamabhal Vachrintra, age 15, of Thailand. Below, a German girl, 10, painted herself as she would like to be.*



himself. This may result in either destruction or construction. Art is a creative activity which helps the individual child and makes it possible to bridge different customs and different cultures. It is an interesting fact that all children regardless of race, creed, or country of origin draw the same things in practically the same way the world around. Whether they live in the East or in the West, we get the round head, the rectangular body, and stick-like arms and legs characteristic of child artists—and nearly always a sun. (Editor's note: Thank God for our common sun.)

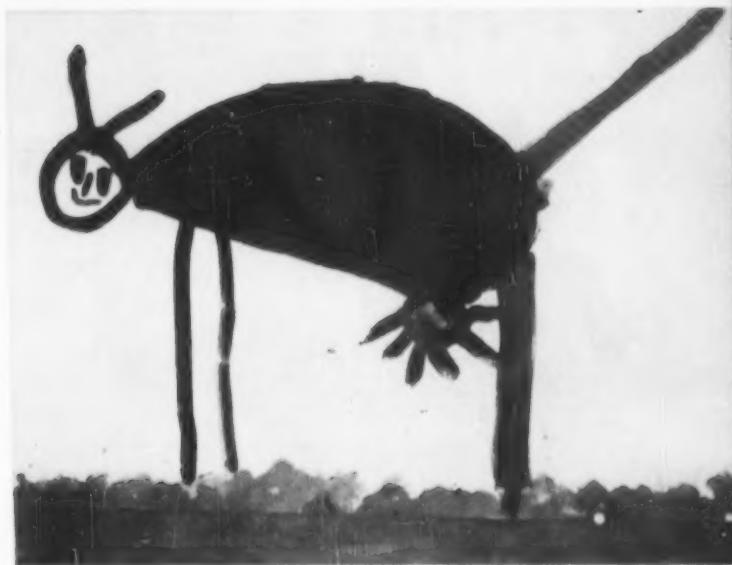
The Art for World Friendship movement was launched in 1946 and had its origin in an idea expressed at a Unesco conference to which the writer was a delegate. The universality of art had been discussed and the idea expressed that if artists of all countries could and would exchange their paintings a wonderful contribution to understanding among the peoples of the world would be made. The writer being both an artist and a teacher wondered what she could do. Suddenly, an inspiration! Why not get the children of the world to exchange their art? Theirs could be a subtle but dynamic force in international understanding. So a handful of homemakers and artists launched the idea. Many letters were written. At the end of the first year child art had been received from fourteen countries and a few schools in the United States. About 1000 pictures were exchanged that first year, and every child who sent a picture through teacher, scout leader or Sunday School teacher received one in exchange.

In 1955 children from thirty-six countries, from the four corners of the world sent art work to International Headquarters, "Friendly Acres," Media, Pennsylvania. With two or three exceptions all the States of the Union were represented. From January 1954 to the following January 20,900 pictures were exchanged. In all instances we try to bring together children of similar ages and in the paintings exchanged we take care to see that the items exchanged are more or less equal in other respects. In the beginning, only drawings and paintings made by children in the United States were sent abroad. Now all groups receive international collections. Every picture bears the name, age, and address of the young artist. Between January 1955 and July 1955 more than 8000 pictures were received at headquarters. And an equal number have been sent in exchange. Some pictures are mounted and are sent about as traveling ambassadors of good will. These often inspire some group or groups to participate in the exchange. Too, we believe exhibitions are one way of exchange, though temporary. Understanding is brought to those who view them.

Our rules say "Children of any age may participate." Pictures have been received done by children only three years of age. The young child draws or paints on his own level of experience, but his pictures always have something to say. Realizing the inability of many countries after the war to supply art paper and crayons to their children we have always sent it on request. India, Pakistan, the Philippines, Italy, Ceylon, Japan, Israel are among those which

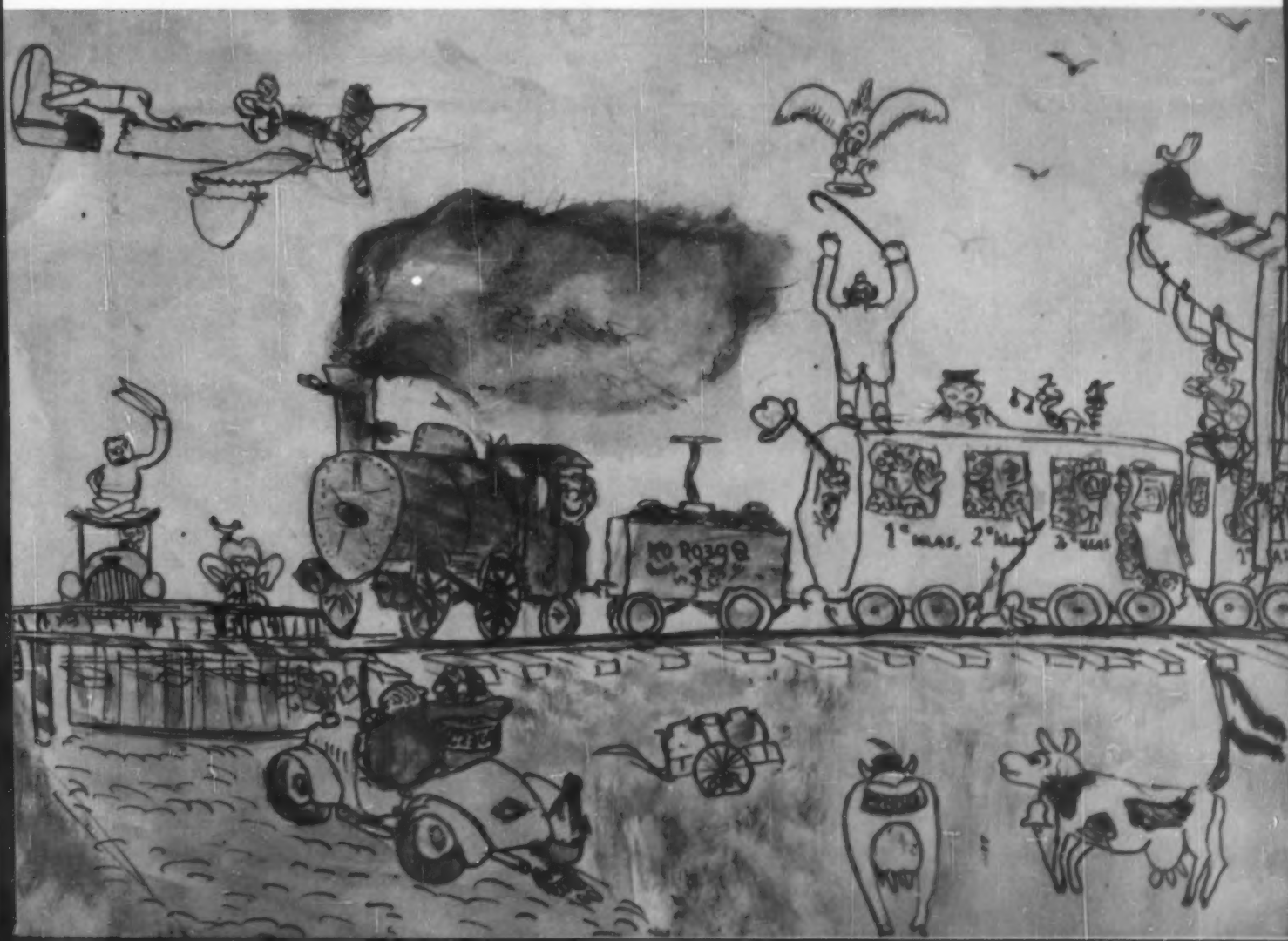


*Painting by a thirteen-year-old boy from Anchorage, Alaska.*

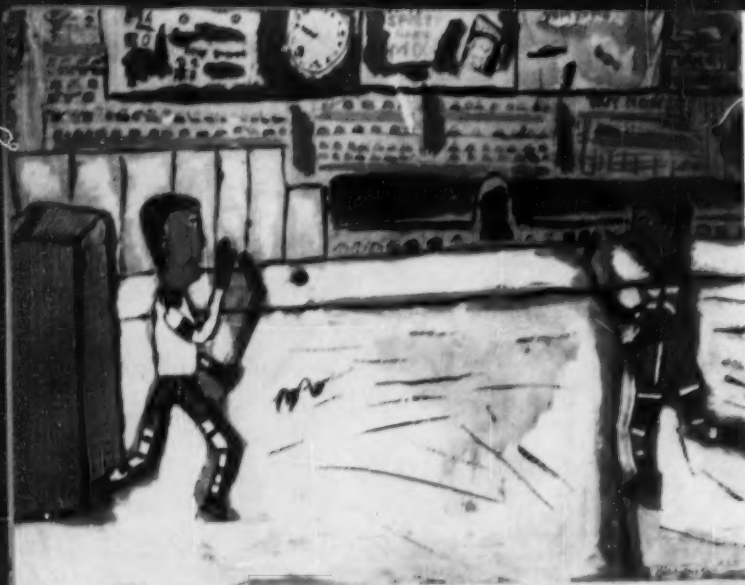


*A three-year-old girl from South Africa painted this cow.*

*Mieke Frehe, age 11, of Dordrecht, Holland, did this busy scene. Each child who sends a painting receives one in return.*







*A Canadian boy, age 10, illustrates a favorite local sport.*

have received supplies. Early after the war we sent to many European countries. Now requests are coming from the Gold Coast. One thousand pictures arrived recently from Hiroshima, Japan, one of many shipments to come from that country. More than two hundred have just come from Thailand and many pictures are on the way from Ceylon.

We know there are many by-products of the exchange. Many letters have been exchanged, not only between the child artists but in some towns whole families are writing to families in other parts of the world. Snapshots and gifts are exchanged. We know of adult artists who are writing to other artists and exchanging views. A young thirteen-year-old American girl abroad with her parents spent several days as the guest of her "picture pal" friend in Austria. The two pairs of parents also had an opportunity of becoming acquainted. We truly feel windows are being opened to children all over the world. Our own Government and many foreign embassies share our belief that the hope of the world lies with our children. Our own State Department, in its publication *Free World*, has published the story of Art for World Friendship in eleven languages. The U.S.I.S. has recently carried a story of an exhibit featuring child art from Austria, Switzerland and Germany. We believe "A little child shall lead them." Your support will be gratefully received, either in pictures or financial help.

Maude Muller is international chairman and United States chairman, Art for World Friendship, sponsored by the Women's International League for Peace and Freedom. Her address is Friendly Acres, Media, Pennsylvania, and she will be glad to provide information on how you may help in this program. It is a worthy cause. Support it!

*Annie Lambeck, age 14, Netherlands, shows winter sports in her country. Children, art, and fun are very similar everywhere.*





PETER FINGESTEN

*Not a rasp or sandpaper virtuoso aiming at seductive surface effects; here is a carver who handles tools in such a way that every cut adds to the esthetic quality of his modern forms with Gothic integrity.*

# Woodcarvings of Otto Hitzberger

Otto G. Hitzberger came to the United States from Bavaria in 1949. During this short time he has tried to duplicate his European reputation with eight successful one-man shows. On occasion of his last exhibition, the critic of the Arts Digest (May 15, 1954) wrote: "Otto Hitzberger, whose sensitively incised lines mark him as an excellent craftsman, exhibits highly stylized bas-relief woodcarvings. . . . He is at his best in 'Sleep' where deeply-cut line defines form and volume with masterful simplicity." Similar opinions were voiced by the New York Herald Tribune and the New York Times. The critics were unanimous about the unifying quality that pervades all of Mr. Hitzberger's work. That outstanding quality is his great homogeneity of technique and style. His forceful personality and empathy into his students' needs enables him to impart these qualities to them at the Connecticut Crafts Workshop, held at Willimantic Teachers College, and the Henry Street Settlement in New York.

Mr. Hitzberger is a natural carver. He thinks primarily in material. His work grows as trees grow—rugged and sturdy. His feeling for material has been developed during a lifetime of concentrated and exclusive dedication to woodcarving. He is one of the last technical virtuosi left who still connects with the age-old tradition of Bavarian wood sculpture. That tradition which has been preserved in the folk art of his native country reaches back into the Middle Ages. He is keenly aware of this heritage. In spite of the modern feeling of his work, one senses at once that here is an artist and teacher at work who personifies the highest standards of his ancient craft. Otto Hitzberger is not a rasp or sandpaper virtuoso, who aims at seductive surface effects, but a carver whose handling of tools is of such a high level of competency that every indentation, made by the gouges, adds to the esthetic quality of his work. What a woodcarving tool cannot accomplish he simply rejects as being outside of his technical and artistic scope. It is this integrity of purpose which gives his work such honesty and strength.

*"The End," carving in cumberwood, by Otto G. Hitzberger.*



ALL PHOTOS BY RUTH M. HITZBERGER, CHURCH HILL ROAD, WASHINGTON DEPOT, CONNECTICUT

Carvings by Otto Hitzberger. Left, "Head" in chestnut was done during a class session as a demonstration piece. The carving, "Peace," below, combines copper appliqué with the mahogany wood. The "Prodigal Son" at right (next page) was carved from African rosewood. "Metropolis," at the extreme right, was done in mahogany. Although his work is modern in feeling, his facility with the tool and his respect for wood as a medium has its roots in age-old Gothic tradition.



Most of his sculptures are architecturally conceived. "The End," a resigned figure, is still bound to the wood into which it has been carved. The tree trunk is columnar in effect. The rhythm and counter-rhythm of the figure do not destroy the basic architectural unity of this large piece. To Hitzberger sculpture does not exist in a vacuum, but must be architecturally related. That, too, can be traced to the Middle Ages where art was always an integral part of either the home or the Cathedral. His style is, generally speaking, expressionistic. As a matter of fact, one of the roots of modern German Expressionism can be traced without difficulty to the religious intensity so typical of Gothic art. The "Head," a small relief, improvised during a class session as a demonstration piece, has several Gothic Characteristics. The long nose, the closed inward eyes, and the ascetic mouth convey that impression. The method of realization, however, is modern, for the hair is carved both





negative and positive, one eye is convex, the other concave, the sharp outline of neck and deep, sudden holes in background reveal his preoccupation with modern form problems.

In his carving "Peace" he has tastefully combined woodcarving and hammered copper appliqué. The body of the young woman lifts up like a Nike. The drapery is wind-blown and the dove of peace is ingeniously composed into the hand, the thumb being the body of the dove, while the tips of the wings merge into the fingers. This is a modern interpretation of a classic theme without the academism or sentimentality usually associated with this idea. All of Mr. Hitzberger's woodcarvings are imbued with virile strength. They are vertically composed and seem to ascend like Gothic spires. It is gratifying to know that Mr. Hitzberger has elected America as his home to create and to give of his experience, vitality and technical know-how to the eager young art students he finds in the United States.



Peter Fingesten is assistant professor of art, Pace College, New York; has written widely in art journals. Mr. Hitzberger is on the staff, 1956 Summer Arts and Crafts Workshop, at Willimantic, Connecticut, sponsored by State of Connecticut.

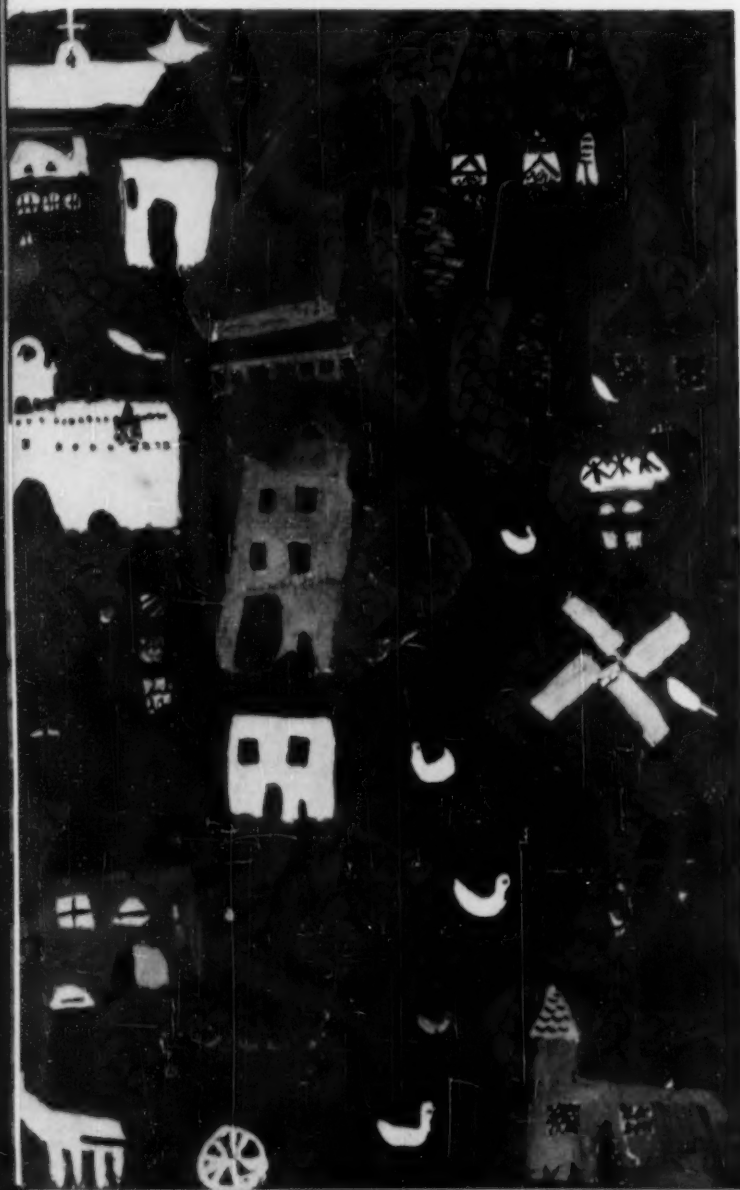


Argentine children were invited to illustrate new fairy tales about Argentina. Here is a brief report on the exhibition, "Through a Child's Eyes," which was seen at American Museum of Natural History.

D. KENNETH WINEBRENNER

## Argentine children illustrate stories

Until recently, stories and fairy tales in Argentina were almost all variations of children's fables told in other lands without much in the way of native folklore. Some of the country's most creative writers decided to do something about it and contributed stories for children based on the Argentine locale. When it came time to illustrate these stories it was decided to invite Argentina's children to draw or paint their concepts of the stories. A great many interesting interpretations were received from children, and these were the basis of the Argentina exhibit, "Through a Child's Eyes," which opened in November at the American Museum of Natural History in New York. While we may not completely endorse the competitive nature of the project, there may be something here that would offer suggestions for our elementary schools. Certainly these new stories released imaginations for there were no set stereotypes to influence the illustrations conceived by the children. It could be an interesting related activity to have children write their own fairy tales and then illustrate them just as they visualize them. You might try this idea in your class.



Left, "City of the Blue River," by Silvina Cabot, age nine. Above, illustration for "The Deluge, a Story of Don Juan, the Fox," by Miguel Alfredo Anz, 8. See the cover painting.

# TEACHING ART WITH CAMERAS

PEARL C. DEGENHART

*Photographs by students of Arcata, California, High School, under the instruction of Tom Knight. The art-photo course includes the mechanics of photography, but more important, students are taught to see. Line, mass, dark and light, texture, composition may be taught with the camera also.*

23



LOIS MAYHE

*Young people who shy away from a course in art may have no fear of a camera. Under proper guidance, a new world of line, mass, dark and light, and texture may come into focus through a cheap box camera.*

PHOTOGRAPHY  
SCHOOL ARTS "EASTVILLE" MAY 1938



GAIL ENRIGHT



DORLENE ANTILLA



DICK KIDDER

*A new angle on an everyday subject may give added interest in the photograph. More important, students learn to see the beauties of pattern and texture in commonplace things.*

An awareness of the design and beauty in one's surroundings is a necessary part of enriched living, and one of the art teacher's functions is to develop this quality in students. But, whether it is done through the medium of paper, paint, or camera, what matters? Many young people shy away from a course in art, feeling inadequate and doubtful of their abilities in the usual art activities, but they have no fear of a camera. Under proper guidance a whole new world of line, mass, dark and light comes into "focus" for them through the view finder of even a cheap box camera. Such an art-photography course is given at the Arcata High School, in Arcata, California, under the direction of Tom Knight. The students are taught the mechanics of photography, developing of film, printing and enlarging; but more important, they are taught to see, as is evidenced in the photographs.

Pearl C. Degenhart teaches art at the Arcata High School, Arcata, California. Tom Knight teaches photography course.



ELIZABETH SKIDMORE SASSER

*A camera in the hands of the teacher records events and things to be remembered and referred to in his teaching. When it is a creative camera, the teacher and his students can learn much by working together.*

# Teachers and creative cameras

Click the shutter! You record in a fraction of a second puppets under the greenwood tree, a dramatically lighted model of a chapel, Alice's chat with the mad rabbit. The camera offers much more than a print and negative to be filed away. A record for the teacher's convenience is a splendid thing. A picture of the fun a class has had gives permanence to a happy experience. But photography should also mean a continuation of a creative activity. It is a cooperative enterprise where student and teacher learn together. Photographs are "open sesame" to new discoveries.

The moment the little black box appears there are decisions to be made. What is to be photographed? Where? What mood is to be suggested? Amusement? Make-believe? Drama? How shall the objects be placed in

relation to one another? One peep into the view finder cannot help but emphasize the importance of effective arrangement. A close scrutiny of the photographs of such men as Steiglitz and Feininger suggests the need for light and dark contrasts. Shadows play a useful role. Varied textures add interest. This does not mean that one needs to depend on elaborate equipment. With the simplest cameras, charming and fantastic results can be obtained out of doors by making use of materials at hand. There is exciting variety in gravel and grass, weeds and old boards, bits of shaving and bent wire, bricks and paving. The sun is a fine flood lamp. The most important attachment one can add to any camera is imagination. Photography is a vital venture in imaginative thinking and doing. Composition becomes a

*A record for the teacher's convenience is a splendid thing, but photography should be a continuation of creative activity.*

PHOTOS BY ELIZABETH SASSER



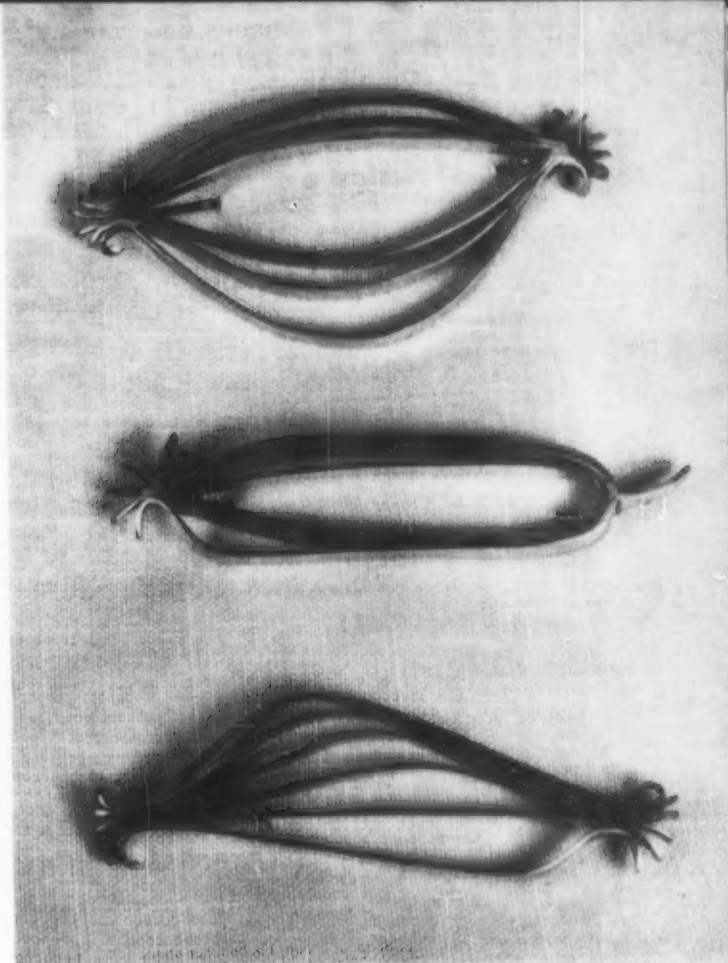
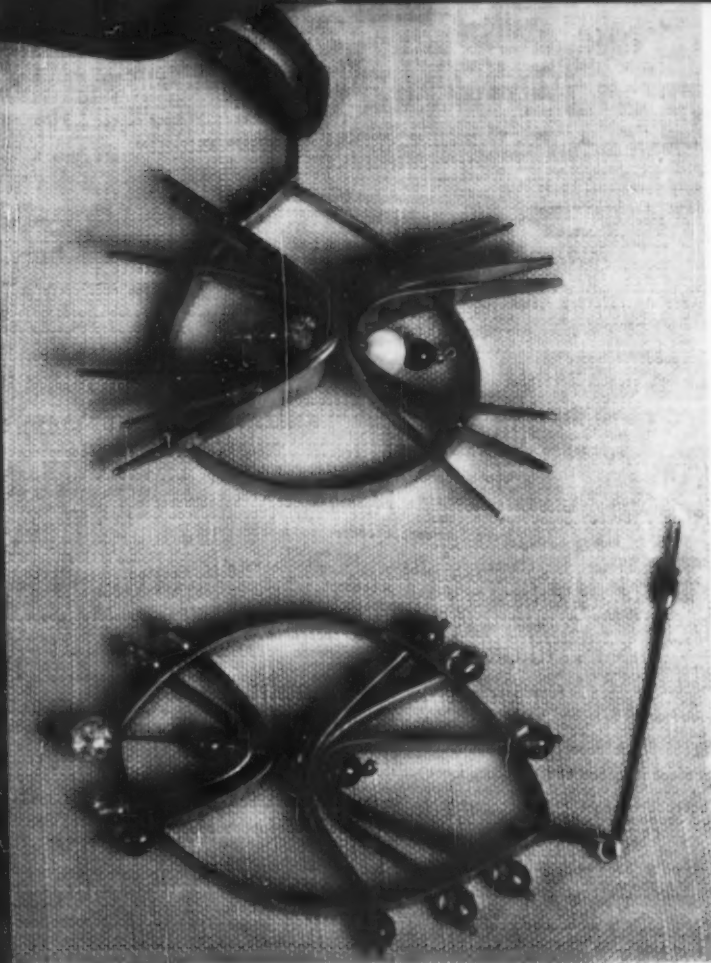


*Elaborate equipment is not necessary. The sun is a fine flood lamp; and the most important attachment is the imagination.*

necessity, not a vague rule. It is invoked by action, not passive chatter. The lens focuses attention upon discoveries of the value of light and shade, upon the gamut of textural counterpoint. Camera performs another service; it focuses also upon the worth of every young person's creative efforts.

Dr. Elizabeth Sasser is associate professor, department of Architecture and Allied Arts, Texas Technological College, Lubbock, Texas. Her doctorate is from Ohio State in the field of art history. She has been a frequent contributor to *School Arts* and other journals in area of art education.





*Pin and pendant by author, above, are made of brass and glass beads. Brass pins, right, are sold for eight dollars each.*

MARY KRETSINGER

*Has the cost of materials limited your activities in jewelry making? A prominent craftsman tells about inexpensive materials which give the same design and construction experiences, help out the budget.*

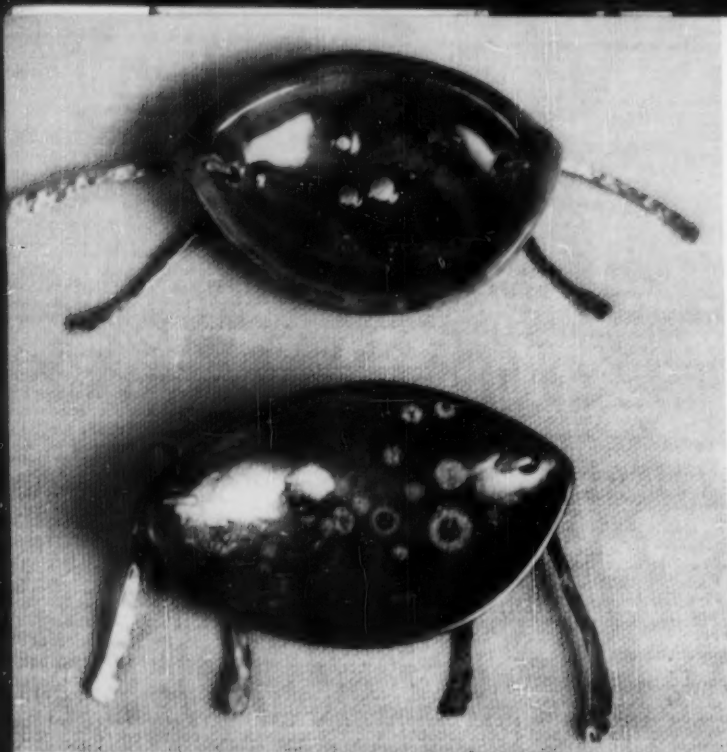
## Brass, glass, copper and ceramics

The frequent need for constructing a model for silver or gold jewelry led to my interest in inexpensive materials such as brass, glass beads, copper, and ceramic pieces, for their beauty as materials of costume jewelry with a "new look," yet not lacking in dignity or failing to satisfy the requirements of good design. The low cost of these materials and their ease of manipulation were assets in designing jewelry, as well as were the colors, and the opportunities which were presented for contrast and sparkle. Glass beads from the

dime store in both transparent and opaque colors were used. Another source of beads was discarded costume jewelry. These were combined with straps of 20-gauge brass or silver which had been cut into strips in the machine shop. Ceramic pieces combine beautifully with silver and even silver and brass offered interesting visual entertainment.

Beads were attached to brass "frames" by means of fine brass spring wire purchased on small spools from the hardware store. The wires were bent at the ends to hold them





*"Sea Creatures." Top pin combines a blue ceramic unit with silver legs. Bottom pin uses enameled copper with silver.*



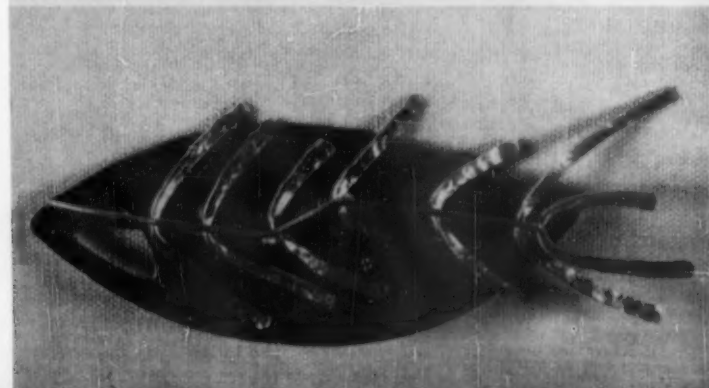
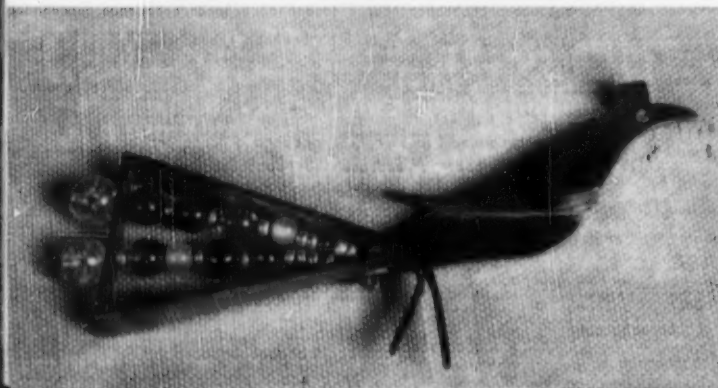
*Mary Kretsinger, above, used 18-gauge brass with lavender, cobalt, and red crackle beads in pin, below; price \$10.00.*

securely in the frame. Joints requiring solder were closed with 10-karat easy flow yellow gold solder on brass pieces, while silver solder was used on copper, after which joints were scraped clean and polished with a burnisher. In using ceramics, careful consideration must be given at the outset to the method of attaching the piece to the metal, for as one knows, these often crack under pressure. It was necessary to "engineer" a fitting beforehand which would result in a minimum amount of friction and pressure during the assembly process. Prongs, when used, were pushed down with a wooden tool rather than with steel. In most cases, this resulted in a minimum of unhappy accidents. Little polishing was required, as the material was handled carefully. A standard metal polish was used to remove stains after pickling copper and brass in a solution of nitric acid and water (1 part acid to 10 parts water—add acid to water). A mixture of sulphuric acid and water in the same proportions was used for the silver. No pieces were placed in acid after beads or ceramics were added.

After the piece was entirely assembled and polished, a plastic spray was used to give brass and copper a more permanent finish resistant to tarnish. This may wear away in time and leave ugly splotches; however, acetone may be used to remove all of the remaining plastic, and a new coating may be applied in the same manner. The main charm of the jewelry is the sparkle and luminosity which is exploited by the mobility of the designs shown in the photographs. Most of the pins and pendants have moving parts. A plain, stick-pin type of pin tong with "clutch" safety catch has been used in several examples. This allows for more movement than the traditional catch-and-joint when the pin is worn. Pendants are suspended from ribbons. Inexpensive materials make a project of this type available to almost any student and give much opportunity for experimenting with materials.

Mary Kretsinger had two pins in the 1955 Jewelry and Related Objects exhibition now being circulated to major art museums. She was one of 84 craftsmen whose work was included in the fall issue of *Design Quarterly* devoted to jewelry. Both her jewelry and paintings have been exhibited widely. A graduate of Kansas University with a master's degree from State University of Iowa, she teaches design at the Kansas State Teachers College, Emporia, Kansas.

*Brass pin by author includes hammered sterling silver wire.*





ALL PHOTOS BY JACK ENGEMAN STUDIO

*Participation in workshop activities helps selected classroom teachers to qualify as art resource teachers in Baltimore.*

LEON L. WINSLOW

*What are the arguments for the art resource teacher and what are his functions? The author believes that successful elementary classroom teachers, adequately prepared in art, make best art resource teachers.*

## Case for the art resource teacher

The position of resource teacher of art has been introduced into many school systems in order to provide competent, practical assistance to elementary schoolteachers in self-contained classrooms not practical through the art supervisor alone. The chief function of the art resource teacher is to assist the classroom teacher in improving the quality of instruction, not to take the place of the room teacher in teaching art. He assists the classroom teacher in many ways but does not assume responsibility for the actual art program. His services will have little value unless both principals and teachers recognize its importance and agree that art must be an integral part of the total school program. This requires a considerable amount of cooperation and understanding. Classroom teachers should recognize that working with a resource teacher is an important element in professional growth. Evidence that the principal and teach-

ers have earnestly attempted to improve the total art program without this special help is an indication that additional assistance would be profitable. Art supplies and equipment in sufficient amounts should be readily available to all teachers at all times. The presence of a special art service room, or a room in which teachers may work out their art problems, sometimes with their pupils, is a great asset but not absolutely necessary to an enriched school art program.

Successful teachers may not be equally good in all the branches they teach, and it will sometimes be found that they excel in certain areas in which their dominating interests lie, whether in science, language, social studies, music, or art. The master classroom teacher whose chief interest and training is in the art field is qualified, above others, to become a resource teacher of art. In Baltimore, we have found that good elementary teachers who, because of their interest,



*Resource teacher helps class teacher and pupil get supplies.*

ability, and training in art, have carried on unusually fine art programs in their own classrooms make the best art resource teachers. In the elementary schools, a knowledge of how children behave and what should be expected of them in art, good teaching procedures, a good philosophy of modern art education are to be preferred over art training alone. It goes without saying that such teachers should also have adequate foundation work in art. And, if in addition to this interest and training he has a good rapport with other teachers he is a "natural" for concentrating his efforts as an art resource teacher.

Specifically, the art resource teacher assists the classroom teacher: (1) in planning and carrying on art education in its broadest sense; (2) in presenting art as a curriculum area worthy in its own right; (3) in explaining the art program at faculty meetings; (4) in helping teachers to display children's work attractively; (5) in making the art supplies readily available as needed, and in freeing the materials from all grade-level limitations; (6) in teaching the class himself whenever this seems desirable; (7) in presenting the most appropriate objects of art for study and contemplation at the



*Resource teachers assist classroom teachers with exhibitions.*

proper time. One of his important functions is to help the classroom teacher elevate handwork with materials to the plane of art. Without this emphasis there would be a tendency for elementary teachers to do one of three things: use art as a means of teaching the other subjects without really integrating art into their activities; allow copying or unguided activities of a questionable nature; or neglect art completely.

In accomplishing these aims the resource teacher of art must sustain enthusiasm over the work at hand; must make only reasonable demands on teachers; must encourage the most efficient and effective procedures to be followed in teaching, thus assuring maximum educational values. Last, but not least, it is hoped the art resource teacher will generously encourage and welcome the suggestions and contributions that are bound to come from principals and teachers once the new program has become thoroughly established.

Dr. Leon L. Winslow has just retired as director of art for Baltimore, after serving in that capacity since 1924. He is well known as author, *The Integrated School Art Program*.



LUCIA B. COMINS

*Because of the ease with which it may be heated and bent, plastic adapts itself to experimental work in the art class and is an excellent creative medium. Consult a standard reference before applying heat.*

# A NEW LOOK AT PLASTICS

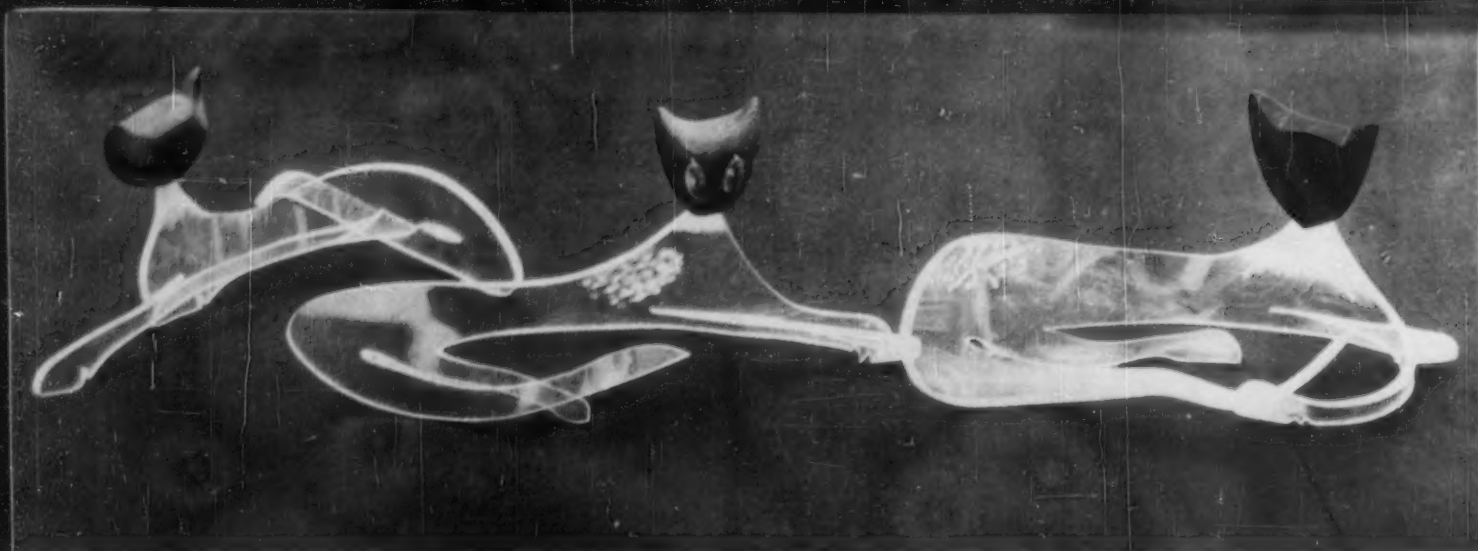
The art teacher, searching for media to be used for experiments in the third dimension, may find it profitable to take a new look at plastics. Although this product has been used commercially in utilitarian and often unattractive forms, it has qualities which permit fine craftsmanship and make it an excellent art material. Plastic can be cut with any jigsaw, coping saw, or jeweler's saw; it can be etched, sanded, and filed. It bends easily upon application of heat, but supports itself rigidly after cooling. The sculpture shown here was made of Plexiglas cuttings, purchased by the pound, although this and similar plastic may be secured in sheet form at moderate cost. Both surfaces are covered with

a protective paper coat which provides a surface on which to draw the cutting pattern. Plastic bends easily, surfaces are transparent, and cut edges are opaque. The opaque edges contribute uniquely to the definition of the form, while the transparent surface gives a view of these lines from any angle within the finished piece. This quality of plastics enhances the three-dimensional impression and distinguishes the results from comparable forms in metal foil and paper.

Since plastic can be bent and unbent endlessly, giving opportunities for new creations with each bending, students learn to make personal judgments. The cuts on the following page are a case in point. The designer has tried out three

*Plastic becomes truly plastic when it is heated and bent. Form at left was changed to that at right, with "toasted" areas.*





*The three variations in a cat design, above, have wooden heads. The sanded forms below have been mounted on wooden bases.*

separate arrangements of a cat design, discovering how the mood of the piece could be altered when one part was moved slightly. Interest was created by the addition of solid wooden heads. A small amount of tinting applied to sanded surfaces was also found to be effective by way of contrast.

Lucia B. Comins recently taught art in the Greenwich High School, Greenwich, Connecticut, lives at Wassaic, New York. Various ways of working plastic are demonstrated in the Plexiglas Craftsman's Handbook, sold at \$1.50 by Studio Crowell, 432 Fourth Avenue, New York 16, New York.



A. WILLIAM CLARK

*Mosaics need not be confined to imported glass but may be made from your own fired ceramic units. The author describes methods used at Ithaca High School and the editor adds information from other sources.*

# MAKING MODERN CERAMIC MOSAICS



DAVID CHAMBERLAIN

*Ceramic Mosaic table top by author was exhibited in the last ceramic exhibition at the Syracuse Museum. Tiles are glazed.*

Mosaics are in the news these days—modern mosaics with shimmering, vibrating qualities and a richness of design and color. We are using them in our homes and buildings as panels, table tops, wall and floor coverings. Everywhere, they are being received with enthusiasm, and mosaics are as satisfying and interesting to make as they are to look at. It is not necessary to use imported glass. Anyone who has access to basic ceramic materials and a kiln can try his hand with surprisingly good results the first time.

With a preliminary sketch, and some idea of the colors you want to use, you can begin your ceramic mosaic. Still life is readily adaptable and nonobjective design should

be intriguing. I feel that a full-scale drawing of the mosaic would destroy the spontaneity of the process, so I suggest working as you go along. The first step is preparing approximately the number of tile pieces you'll want. I have found that I get an endless variety of shapes and sizes by taking an unglazed tile and giving it a hard smash on the back with a hammer. White tiles that are dry-pressed and fired to a high temperature can be obtained from ceramic supply houses, and almost any ceramic glaze will fit them.

Glazes of the same firing temperature may be mixed together and underglazes and oxides added to get more colors, with little lost if a few pieces are failures. Glazing the





*Student of the author at Ithaca High School at work on his ceramic mosaic. A casein glue is used to fasten the units.*

broken bits of tile takes time and care. By dipping the pieces into a shallow pan of glaze, you get the best results. There does not seem to be a short cut for this step since breaking a glazed tile after firing causes crazing and shivering of the glaze right off the tile; spraying gets glaze under the tile and causes it to stick to the kiln shelf unless each piece is wiped clean; and painting each piece is a tedious task.

After the broken tile is glazed and fired, the pieces are fitted into place about a quarter of an inch apart on the surface you are covering. For a table top, I used a piece of plywood three quarters of an inch thick with a quarter of an inch larger all around the mosaic to allow for framing. The pieces were chosen as the need for a particular color or shape arose. These were glued to the plywood with "Elmer's Glue-All,"

a casein glue which dries in about fifteen minutes. As the mosaic progresses, more pieces of specific color are fired as needed. A few special shapes may be required to close up the mosaic. The filler between the pieces of tile should be a material which can be flowed in and the excess easily wiped off. Plaster is suitable for a hanging mosaic but is too brittle and porous to wear well on a table top. A good, durable filler is two parts white cement mixed with one part silica sand. Commercial plastic tile cement should be avoided as a filler because of shrinkage problems and the slow drying process involved.

Your finished mosaic, if not worked directly on a wall or floor surface, can be framed much as a picture would be. Or it can be incorporated into a piece of furniture, such as a table top. Completing a ceramic mosaic is a rewarding experience. As a teacher, you'll find that mosaics offer a fascinating outlet for high school art students. Of course, you will have your hands full with a classroom of mosaics, but the creative value is such that it should not be passed over lightly. Mosaics allow for a great deal of experimentation. You can encourage students to get special effects, and produce economical mosaics, by using colored bisque tiles or by combining unglazed terra cotta and white tiles in their mosaics. In any case, you will be more than satisfied with the freedom of expression and the over-all textural effects that can be achieved with a ceramic mosaic.

A. William Clark teaches art at the Ithaca, New York High School. John Michael, art teacher at Hughes High School in Cincinnati, Ohio, provided the illustration below from his classes. Additional methods of using ceramic units in mosaics, including those suggested by John Michael and the work of David Holleman are referred to on following page.

*Mosaics offer a fascinating outlet for high school students.*



*Student of John Michael displays work. See following page.*





FROM THE 1955 NEW ENGLAND CRAFT EXHIBITION, COURTESY OF WORCESTER ART MUSEUM

*This ceramic mosaic wall plaque by David Holleman of Roxbury, Massachusetts was in the 1955 New England Craft Exhibition.*

**Variations by Others** David Holleman, artist-craftsman of Roxbury, Massachusetts, suggests other possibilities in his interesting ceramic mosaic wall panel above. One of these is his sensitive use of ceramic units with sgraffito lines in the glaze, used in combination with the smaller individually-glazed units. These large sections, inserted among the small units, give additional interest and variety.

Students of John Michael at Cincinnati's Hughes High School use small glazed tiles, available as surplus from tile companies, in combination with tiles which they make and fire themselves. When necessary, tile cutters are used instead of breaking them with a hammer, in order to control

the shapes. Sometimes the free white tiles are glazed. In other cases stained glass sections are combined with the clay units. When ceramic units are to be combined with the commercial tiles they are rolled from white clay and made slightly thicker than the tiles in order to allow for the shrinkage which occurs in firing. They prefer to brush on the glaze. Stiff cardboard is used as a background when a light mosaic picture is made and three-quarter inch plywood is used for table tops. Master Mastic, available from the plumbing trade, is used for adhering tiles, after which the same material is used for grouting. This is rubbed over the top surface with a knife and then wiped off with a sponge.

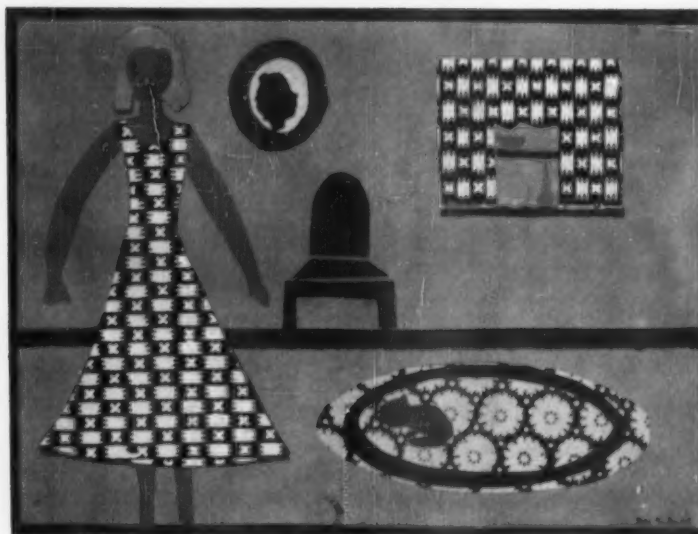


## USING FANCY PAPERS FOR FANCY PICTURES

JESSIE TODD

One of the parents gave us some small papers with pretty little designs printed on them. The children used these with some plain scraps to make interesting old-fashioned pictures, inspired by their study of colonial silhouettes. Stores which do gift wrapping may be a source for paper like this.

Jessie Todd teaches art, University of Chicago campus school.



## STRIVING FOR DEPTH

ANNA DUNSER

Anna Dunser is director of art, Maplewood, Missouri Schools.

One fifth grade teacher helped her children make deeper pictures by having them draw outlines of people in action on one side of the paper and then asking them to make a similar drawing on the reverse side with a different colored crayon. Pupils then went to the windows and with paper against the glass traced the set of figures on reverse side, being very careful not to trace across figures on the front side. They finished their pictures at their desks. Another class made pets on one side and traced children drawn on the other side.





# MIXING THE MEDIUMS

CAROLYN W. BROWNING

A delightful experience for the older student is working with a mixed medium of crayon and water color. Since crayon is wax base it does not mix with the water color, providing free and fascinating possibilities for experiment. A fairly smooth, white drawing paper works best, but manila paper is satisfactory. All of the crayon may be put on first, but working the two together, first crayon and then the paint, produces a much more lively composition. The crayon, being a more solid medium, may be used to emphasize the weight and solidity of forms. The water color adds the airy, light, and transparent quality of a shape. A light value of color or a color of bright intensity in crayon may appear very luminous when a dark value of water color is placed beside it, and vice versa. Interesting contrasts of textures may be obtained with this versatile combination of mediums.

Carolyn W. Browning teaches art at Waggoner Junior High School, Jefferson County, Kentucky. She lives in Louisville.



# BLOTTING & BLOWING

WILMA KARRE

An art lesson which is full of magic surprises can be as much fun for the teacher as the pupils. Blot and Blow Pictures provide these surprises, hold the pupils' interest throughout the art period and make a colorful display for the room. This is a very relaxing form of art as it provides a great deal of physical activity. It adapts itself especially to desert scenes, flower garden scenes, conservation posters depicting burned-over forests and mountain timber-line scenes, as suggested by the example at right.

Materials used are: (1) White drawing or construction paper size 12 by 18; (2) Water colors and water-color brush. First wet a pastel wash of water color over this wet surface. The colors used will depend on the type of scene the child plans to make. This should be thoroughly dry before beginning the blow painting. With the brush well saturated, let a good sized blot of water color fall on the paper. Children like to experiment and will discover that greens and browns or browns and purple will make colorful and natural desert plants, etc. A lengthwise blot made by touching the well-

saturated brush to the paper will make long borders of foliage. As soon as the blot is on the paper the child begins to blow upward and outward with his mouth quite close to the paper. If he wishes a larger design he can always add a little more paint to the original blot. It's magic, and any child can do it and have fun. And there is no reason he can't touch it up a bit later if he wishes to do so.

Wilma Karre is a teacher of fifth grade at York, Nebraska.




# School Arts sponsors art exchange

At the request of the American Embassy in Tokyo, Japan, School Arts has agreed to coordinate an exchange of child art between schools of the United States and schools in Japan. This service will in no sense duplicate or compete with any of the established programs such as the International School Art Program or the Art for World Friendship plan, since it will operate on a different basis. We heartily endorse the work of every organization which is interested in this kind of activity. The work of the International School Art Program, sponsored jointly by the American National Red Cross and the National Art Education Association, was described in detail in the May 1954 issue of School Arts, and the Art for World Friendship plan is discussed in this issue. It is only because we believe so sincerely that the painting of a small child can be a more effective instrument for world friendship and understanding than most anything else that we have decided to do our small bit in a program which we trust will eventually reach every child everywhere.

Our part in the exchange must of necessity be very simple. Japanese teachers wishing to exchange with American schools will give their school addresses to a national art teachers' publication in Japan or to field offices of the U.S.I.S. These addresses will be transmitted to School Arts by the American Embassy exhibits officer, and we will forward one address to any teacher who requests it as soon as available. All requests are to be made on a double postcard addressed to Japanese Art Exchange, School Arts, 400 Woodland Drive, Buffalo 23, New York. Your name and school address should be placed on the return postal and the reverse side left blank for us to add the address of the Japanese teacher. Use the upper half of the reverse side which bears our address to repeat your name and school address, and leave lower half vacant so we can keep a record of the address given you. The rest is up to you. The first list from Japan includes 65 addresses, mostly of elementary and primary teachers. Addresses will be given as received.

## YESTERDAY AND TODAY

Great ideas in art sketched by cartoonist Dick Bibler, art education area, Humboldt State College, Arcata, California.



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Dick Bibler



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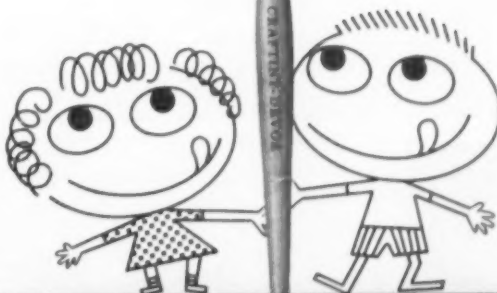


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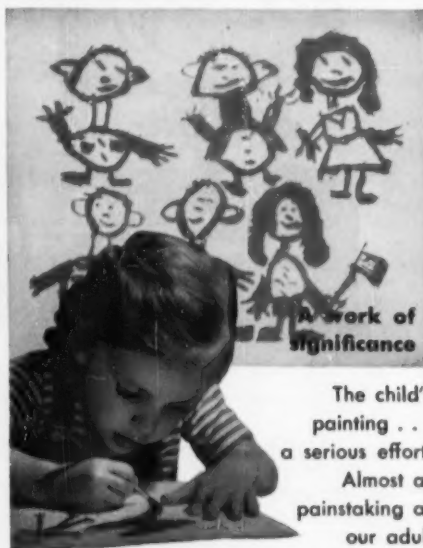
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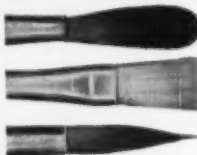


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## ITEMS OF INTEREST

**Art Room Equipment** Those who attended the recent Eastern Arts Convention were, perhaps for the first time, introduced to Technical Furniture Inc., Statesville, North Carolina. This company exhibited at the convention and offered you a catalog giving complete information on their new series of classroom equipment made expressly for the art departments of schools and colleges.

Through the courtesy of that company the same catalog is now offered School Arts readers. Those concerned with the planning of art and craft departments—either now or in the future—will find much helpful information in it. Drawings show rooms with units in place—different sizes of rooms with a variety of furniture and equipment which might be used in several combinations. On the page with each drawing is an "equipment list" giving a description and catalog number for the units in the drawings. The bulk of this large catalog of 64 pages, size 8 1/2 by 11 (an example of good design, typography and printing) is used to illustrate and describe the line of tables, benches, cabinets, counters, storage units, counter and cabinet assemblies, sinks, display cases, tackboards and chalkboards, instructors desks, shelving and other units for completely equipping art and craft rooms.

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**Water-color Swatches** Two hand-applied swatch cards showing a wide range of liquid transparent water colors and mat water colors are offered at no cost to you by the manufacturer of the colors, F. Weber Co., 1221 Buttonwood St., Philadelphia 23, Pa. The mat water-color card offers a selected palette of 45 colors, especially prepared for show cards, posters, commercial art and textile designing. The transparent water-color card gives a range of 12 brilliant colors, plus black. These colors are ready for use with brush or airbrush and may be thinned with water.

For your free copy of one or both of these swatch cards write Mr. Simkin at the company.

**New Knife** Designed for the graphic arts field and manufactured by X-acto, Inc., Long Island City, New York, the new knife they offer has an all-metal handle and a narrow, high carbon steel angled cutting blade. A knurled collar opens and closes the blade-gripping chuck. Those needing an inexpensive knife for silk screen, friskets, retouching and etching will be interested in this item, identified as X-acto No. 4. Available from your school supply dealer.

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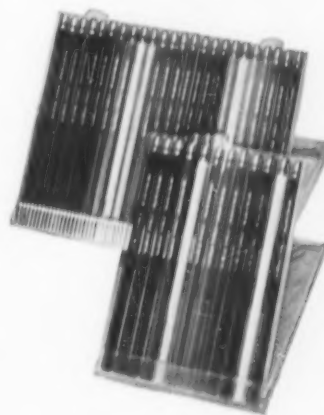
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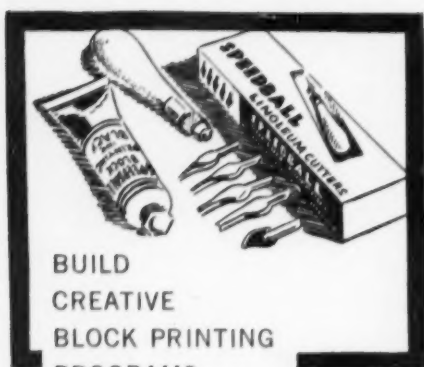
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## ITEMS OF INTEREST

(Continued from page 40)



**Activity Table** The item illustrated above may be useful to those needing multi-purpose tables. Frames are finished in baked enamel, tops are nonglare, and units are available in beige, gray, black or green. For more information, write Melink Steel Safe Co., Toledo, Ohio.

**New Adhesive** Adhesive Products Corporation, 1660 Boone Ave., New York 60, N. Y., announces the development of Prestix Contact Cement which makes possible contact decorating using any fabric, plastic or leather. It is a liquid contact adhesive which is easily brushed onto wood or metal, then allowed to dry 30 minutes or longer. When dry, decorative plastic, fabric, leather, paper or other materials will bond instantaneously when placed in contact. If your dealer cannot supply this material, write to the manufacturer.

**School Equipment** You are offered at no cost the latest catalog of Precision Equipment Co., 3736 N. Milwaukee Ave., Chicago 41, Ill. This company manufactures a complete line of lockers, storage cabinets, steel shelving, workbenches, seating, maintenance equipment and office furniture. All items in the catalog are illustrated and priced. Write to the company for your copy.

**Craft Films** A new series of craft films has recently been released by Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California. Produced by Ruby D. Niebauer of Michigan State, the films are offered to encourage experimentation with available resource materials for the elementary, secondary and college levels. Here are the titles of the films in the series: "How to Make a Mask," "How to Make Papier-mâché Animals," "How to Make a Puppet," "How to Make Potato Prints," and "How to Make a Linoleum Block Print."

For a 4-page folder giving highlights of these films, and rental and sale prices, please write Bailey Films and ask for their Creative Craft Series folder.

**Summer Travel** Western Illinois State College, Macomb, Illinois, is sponsoring this summer, in cooperation with the Travel Division of NEA, an art tour of Mexico;

(Continued on page 42)

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Robert T. Smerdon

**Division Manager** Binney & Smith, Inc., manufacturers of **CRAYOLA** crayons and other art products, announces the appointment of Robert T. Smerdon as manager of its Northeastern sales division. Making his headquarters in New York, Mr. Smerdon will direct sales activities in the New England states, New York state including Long Island, and New Jersey. With Binney & Smith since 1951, Mr. Smerdon served until recently as educational and commercial representative in southern New Jersey.

**Lettering and Design** The latest revised edition of the Speedball Text Book has recently been published. First released in 1914, by Hunt Pen Company, Camden, N. J., this book is now in its 17th edition and has been helpful to many thousands of students and teachers each year.

The book contains many examples of lettering and illustrates how various strokes may be made. Many teachers and students use it as a reference and teaching guide for vocational lettering and show card writing. The latest edition has some new and interesting alphabets. There are 96 pages in the book, including an 8-page color section, and is available from your school supply store.

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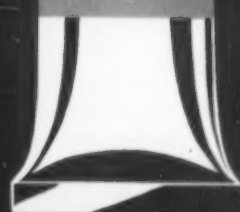
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## LETTERS

**There Is a Difference** A New Jersey reader writes to the editor: "Kindly tell me the difference between modern art and creative art." We don't know whether he is pulling our leg but here goes. It would be too bad if we used the words interchangeably, for they do not mean the same thing. Modern art generally refers to what is going on today, although many people would consider as modern the work of Van Gogh, who died in 1890; and others like Cezanne, who died fifty years ago. Not to mention Matisse, who recently died in his late eighties, and the seventy-five-year-old Picasso whose name is almost synonymous with modern art. Modern art is often used as a cuss-word by those who heap ridicule upon things they do not understand.

The word "contemporary" is a better word to stand for what goes on today, but it is too long to be used as a cuss-word. And many things are going on. Not all of these are abstract, although the average person may be thinking of abstract art when he uses the word "modern." With contemporary artists working in so many ways and with so many differing objectives it is not quite fair or scholarly to lump them all together in one category. We have always had modern artists and even time does not draw lines between them. So the word doesn't really mean very much except what we read into it. We cannot use it interchangeably with the word "creative" for the simple reason that much which passes as modern is just as imitative as the work of those who look to traditional sources.

The word "creative" has been bandied about a great deal, also. Commercial firms often use it to glorify noncreative activities like the use of numbered painting kits, and others use it to refer to the activity of screwing or gluing together prefabricated projects. These are bastard uses of the word, which means to originate or bring into being. There would be no point in our dropping the word, when we really mean it, for the exploiters would soon adopt any other word we would put in its place. It cannot be used to refer specifically to modern art, for much that is modern is not creative, and we have had creative artists from primitive times to the present day. Probably God was the only real creator if we mean that the component elements must be conceived in a vacuum. We recognize that one's experience influences his art and he cannot escape from his history and culture. Nevertheless, each can conceive new forms and new methods based on his own uniqueness of purpose and feeling, and these would be creative.

We can be creative without producing a work of art, however, for merely doing something in a different way does not guarantee that it will have the discipline of organization and meaningfulness born of esthetic feeling. Perhaps we should skip all the adjectives when we refer to art. If it is art it must be creative, and much more. If it is true art it is timeless and universal.

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JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

## beginning teacher

### "NOT COLORED PRETTY"

Alert art educators have reason to be interested in the pros and cons of ways of teaching reading—headlined in recent months. One gathers that the problem of helping a child to *become interested in and be able to gain meaning from the printed page* is not only complex but closely interwoven with values involved in his total development. However, it is also clear that there are teachers who, quite to the contrary, see reading as the mastery of a series of relatively simple isolated skills. The latter point of view is of grave concern to enlightened parents and to professionally alert art and general educators as may be seen from an examination of evidence given to the writer and reproduced on this page.

Illustration A is commercial seat work as used by a teacher with one of her six-year-olds in relation to specific pages of a set of basic readers. The purpose and directions for the activity (stated at the bottom of the page) are, respectively: "To develop ability to recall a story and to retell it according to a sequence of events" and "Have the pupils color the pictures from left to right and from row to row. Use the pictures to have pupils tell the garden story orally in sequence." Of interest are the child's response to the color directions and the teacher's reaction to her efforts.

Ignoring Parts 3 and 4 of the story sequence, the child used a single color in each of the others. Color was applied by using the tip of the crayon, pressing lightly, and moving across and in and around the small areas in somewhat uncoordinated fashion. Major portions of the two-by-four-

inch pictures were left untouched. In the writer's view there is nothing about the effort to indicate that the child worked with any degree of purpose, interest or enthusiasm. Viewed as a whole, it is an uninspired and insecure attempt on the part of a first grader not really challenged with a vivid and meaningful experience—be it reading, art, science, or otherwise. The teacher's sole comment, "*not colored pretty*," at the top of the sheet implies she judged on the basis of non-developmental standards. Did she disapprove because the child did not stay within the lines, used color arbitrarily, and/or left much of the work incomplete? She seemed unaware that the six-year-old's weak effort might relate directly to her way of setting the stage for this learning situation.

Illustration B is a crayon drawing done by the same child at home during the same week. It is a picture of "My Big and Little Brothers." In direct contrast to her workbook venture it is colorful, highly expressive, detailed, and carefully done. It suggests genuine involvement on the part of the child. One can only ask, "Could the reading objective of Illustration A have been sought through teaching procedures which call forth as deep and vital a child response as evidenced in Illustration B?" Educators should examine methods which are said to insure that children will gain specific skills as in reading, but which at the same time not only ignore and destroy aesthetic and other values but likewise fail to teach reading. The idea of meaningful seat-work as developing from on-going class experiences and being devised by teachers and children jointly is one worth exploring. (See article on workbooks in January 1954 issue.)

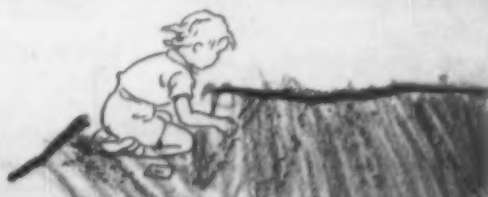
Compare the workbook "art" (and teacher's comment) in example below with drawing by same child, same week, at right.

not colored pretty



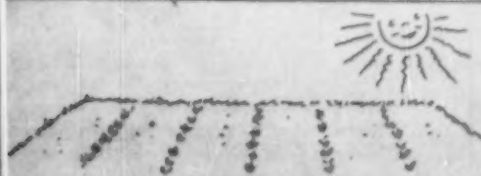
Alice wants a garden.

1



Alice will have a garden.

2



This is good for a garden.

3



This is good for a garden.

4





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## ART FILMS

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

We have been charmed for some time now by doings of the wonderful *Gerald McBoing Boing* on 35mm. film. These films by U.P.A. have been a major influence on film cartooning by the development of new film techniques and visual symbols. It is a rare cartoon today, whether a TV commercial or a short subject at the neighborhood theater that does not show the influence of the U.P.A. films. This influence is most noticeable in such things as the bright non-realistic color and the general emphasis on the fact that cartooning has its base in fantasy and originates on the drawing board.

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## A GAG BY TRAG



"Of all the ridiculous things! My dad uses these to clean his pipe!" We often wonder what our school art programs would be like if someone hadn't discovered pipe cleaners.

## EDMUND B. FELDMAN

Dr. Edmund B. Feldman, book reviewer for this month, is art director at the State Teachers College, Livingston, Alabama.

The general classroom teacher, who has the responsibility of advancing some half-dozen learning areas every day, is not usually interested in adding to her teaching burden. She is interested in better tools to perform the job she has. Sometimes the use of audio-visual aids is presented to her, not as a tool, but as a primary goal of the teaching program. Naturally, she is inclined to resist this philosophy of teaching. I wonder how much teacher resistance to a gadget-centered philosophy of education carries over in attitudes toward art activities in the general teaching program? Actually, it is only when art is thought of as another subject that it is resisted in the already loaded elementary curriculum; but when art and visual aids are shown to be part of every complete learning experience, we encounter no such hostility.

Professor Lester B. Sands of Santa Barbara College has written a definitive volume in this area which never loses sight of the instrumental nature of teaching aids. **Audio-Visual Procedures in Teaching** (The Ronald Press Company, 1956), Price \$6.00. I say the volume is definitive because of its completeness of technical detail, excellent illustrations, index, and bibliographies, and organization according to the immediate needs of the teacher. He evaluates honestly just about every device in current use and presents forcefully the arguments for considering learning-via-the-senses as important as the more traditional textbook learning. From the standpoint of the art educator, the audio-visual people seem too preoccupied with the effective presentation and retention of factual material; they have not yet developed techniques to control the depth and quality of what is learned, it seems to me. As they become more concerned with the nature of the experience undergone by the child, their interest and ours will more likely coincide.

F. C. Ashford, a British Industrial designer, has written a professional text, **Designing for Industry** (Philosophical Library, 1955), \$7.50. We have several books on principles of design and how to teach design, but this volume differs in that it is a step-by-step text on product design, considering what the author calls the emotive, executive, material, and commercial aspects. Anyone who has seen examples of British advertising or product design knows that it lacks the "slickness" of the American variety. As a result, their manufactured goods are not as exciting as ours but they exhibit more surface honesty with respect to function. I think this volume has that quality of integrity and that it will be very valuable for those students who wish to see how art principles are actually applied in the commercial world.

## new teaching aids

Another good booklet on **Bulletin Boards** has come out (Visual Instruction Bureau, University of Texas, 1955), \$1.00. It contains some good photographs of bulletin boards in action, sources for materials, composition ideas, all sorts of ways that bad letterers (like me) can turn out a crisp-looking job. This is a dollar well spent.

The Association for Childhood Education has published a booklet for the general public, **Art—For Children's Growing**, Price 75 cents. It contains seven essays by leading art educators, in some cases drawn from longer works they have written. I was happy to see an article by Rosemary Thrush on "Using the Art Consultant." Since this book will be seen by the general public as much as by teachers, it is a good idea to spread the idea of the art consultant as one of the most exciting professional developments in our field. Daniel Mendelowitz offers an essay, "Children's Artistic Abilities Develop," in which he summarizes the stages through which a child and his art work pass; he is thus able to help a parent or teacher evaluate a child's general and artistic growth. In offering this sort of material to the general public there is some danger that it might be misinterpreted just as occasionally the public misinterpreted Dr. Gesell's norms. Fortunately, art educators are not nearly so rigid or narrowly physiological about what is to be expected from a child of a certain age. Other essays in the booklet are by Manuel Barkan, Maud Ellsworth, John B. Mitchell, Helen Sandfort, and Edith M. Henry, well known in art education circles.

**Do It Yourself with Aluminum** by G. W. Birdsall (McGraw-Hill Book Company, 1955), Price \$3.95, contains one hundred twenty-five projects to make in aluminum. While the projects vary in difficulty and all are of good design, the author gives step-by-step directions which must naturally be followed if you want to achieve the end product illustrated. About ten per cent of the text is devoted to instruction in how to work with aluminum, the rest goes to the projects. This is an attractive book, well-calculated to whet the appetite of the home craftsman; it challenges his forming skills and his shop equipment, but not his imagination. Recently I made an armchair and I can testify that my satisfaction was not in assembling it but in designing a chair that a human being could sit in comfortably. I hope that we teachers, especially of industrial arts, are placing emphasis on creative and imaginative skill as well as manipulative and forming skills.

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interest, we have reprinted two articles  
from recent issues which deal with subjects  
of vital concern to those who are interested  
in teaching methods and media.

### Developing Creativeness in Children

Based on an exhibition by the Committee  
on Art Education and the Department of  
Education, Museum of Modern Art, New  
York City. Fine illustrations and captions  
give a pictorial philosophy for creative  
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8 pages, reprinted from December 1955.  
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### Media for Depth

Selecting art media for depth of experi-  
ence, by Frances Wilson, Director of  
Family Art Program, Department of Child  
Development and Family Relationships,  
Cornell University. Results of a study on  
the influences of different art media in  
child development, with emphasis upon  
the effect of the medium itself upon the  
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## SCHOOL ARTS MAGAZINE

165 Printers Building • Worcester 8, Mass.



ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire

*How can I prevent children copying ideas from one another?*  
New Brunswick (DISCUSSION CONTINUED FROM THE APRIL ISSUE)

Because so many of you have raised this question, we continue the discussion begun in the past issue. Before you seek to change a situation, you would study it from all sides with utmost care and give consideration to all probable causes. You may read that one of the important reasons for providing opportunities for the child in art education is that through art the child finds a means for self-expression, but where is the need for expression if the self has no idea to express? Here begins your responsibility as an adult or as a teacher. The child must see and feel and experience. You may arrange trips to places of interest, visits by stimulating guests into the classroom, opportunities for the children to exchange ideas through discussions. Then, just before the children are given art materials, you will talk with your group so that several may have opportunity to verbalize the picture he will paint, or the puppet he will construct.

You will be seeking to build attitudes of respect and appreciation of individual differences in all of your classroom experiences. You will further this especially during your evaluation, with the pupils, of their art expressions. You might choose to have several children select the painting which they like best and have them tell why they like it. You may point out commendable things about the other paintings. You set the pleasant tone for this evaluation and guide it positively toward your goal of giving courage to each to try, by expressing your appreciation that each painting is different, each has some good point about it because each child tried to make his picture interesting. You know your group of children so you will know how much of this is indicated, how frequently you need to mention the value of uniqueness and whether individual conferences are necessary with the pupil who may persist in trying to copy. Even though your group may be quite young, you can guide them in planning through committees which would delegate responsibilities for mural making, or staging a puppet show. In this way, you are setting up conditions where copying could hardly occur.

You may bring to your classroom reproductions of the work of artists such as Sheeler, Marin, Braque, Gladys Rockmore Davis, Van Gogh, each of whom paints in markedly different manner from the other; yet their paintings are enjoyed by many. Some of what Lawrence Alloway says in his comments on the eighth exhibition of children's drawings and paintings organized in England by the Society for Education through Art may help here. (November 1955

## questions you ask

"Art News" magazine) "The idea of child art as free expression is firmly established now as dogma. What does free expression mean? . . . it means nothing freer than a Post-Impressionist paint style, strong in color, line, pattern. The result is that a very limited set of values has been imposed, often unconsciously on the children by the teacher . . . the emphasis is on genre, flowers and pets. Teachers have failed to come to terms with the games of violence that children play and which are worked out in terms of the current symbols of the mass mediums. Instead of trying to integrate this important part of children's lives into the school, the art teachers have squeamishly and snobbishly retreated down a dead end of safe themes and decorative treatment." Could it be that the stimulation we give to children might meet our needs but not needs of pupils?

*I will begin my first year of teaching next year. What would you recommend for budget allotment per pupil? Montana*

Why not discuss this with your professors? From them, or your State Director of Art, Dr. O. M. Hartsell, or from art teachers in public schools near you, you might secure sample copies of art supplies budgets. You will find a variety of ways budgets may be planned. Sometimes all orders for expendable materials are placed on one form, another form is used for tools, such as brushes, chisels, gouges, yet another for permanent equipment such as a kiln. Some administrators designate a sum for the complete art budget and the art teacher with classroom teachers' help prepares the lists. In other school systems a stated sum may be given for art education in the elementary school, a like amount for junior high, an equal amount for senior high school. You are wise to study this important phase of the work of an art teacher. Careful planning of program, frequent well-presented exhibitions of students' work and interpretation of the meaning and value of art education relate very directly to the amount that will be provided for your budget for art education. Your ability to see possibilities in what others may cast aside as scrap material can enrich learning and extend your budget.

When you are discussing positions with school superintendents, you may want to raise questions about the way budget is planned. It is customary for the teacher to plan for next year's supplies and equipment before he leaves for a new position. Requisitions may be called in by January for the next school term. It is wise to learn whether or not a fund is set up so that you may draw against it for supplies from the local hardware or lumberyard as need arises during the year. Are materials for school plays, dances, campaigns furnished from the art budget or from other sources? School and artists' supply catalogs, booklets prepared by manufacturers, the Buyers Guides prepared by this magazine (February 1956), and American Artist (January 1956) help.

# The World We Live In

EDITORIAL

The world in which we live is largely the product of our own imagination. It can be large or small, friendly or hostile, stimulating or depressing, depending pretty much upon how we look at it. Extensive travel and breadth of experience do not in themselves make our world larger. The small boy who builds a dam in the ditch may have a bigger world than the habitual traveler who makes a casual visit to the Hoover Dam. The little girl who dresses up in her mother's out-of-style clothes from an attic chest may be more proud than her older sister in a fine party gown. Happiness, boredom, success, failure are largely in our heads, for different people respond to the same situation in different ways. Coal is made almost entirely of the same carbon as diamonds. It is the difference that counts. And it takes a real artist to appreciate the negative space in the center of a doughnut.

Neither breadth of experience nor twenty-twenty vision will guarantee that we see things as they are, for we do not really see everything with our eyes. That is why the world is still flat for many who cannot envision the depth and height of its potentialities. And it can be a friendly and meaningful world for those with the inner vision of Helen Keller. Even fame, fortune, and the conveniences and comforts which come with them do not always guarantee happiness, for it is things which money cannot buy that make the difference. And these are the things inside of us. Our imaginations give us depth and intensity of experience, and we cannot measure our lives by the length of their days. Whether a man is simply earning a day's pay, chipping stones, or building a cathedral depends upon his attitude toward his work. The old saw that love is blind is not true. Actually, love acts as a magnifying glass enabling lovers to see possibilities in each other which others cannot see. Whether one is happily married or happily unmarried depends mainly on one's imagination. And so it is with other areas of life.

The real world we live in is that inside of us, and we create that world ourselves. There are as many worlds as there are people, and our worlds shrink or expand in direct relation to our imagination. The world of the small child is often bigger than that of the adult, even if he has never traveled away from his home community. For to the child nothing is impossible, everything is believable, everyone is honest. As he grows older life is more complex and less secure, not so much because the world has changed but because the child has changed. His taste buds are less sensitive. Any single experience is less intense. His vision is less sure, be-

cause it is clouded with the suspicion, competition, and uncertainty of adult life. Yet the "realities of life" for the adult are no more real than the imaginary world of the child, for we, too, live in an imaginary world of our own making. The main difference is that our imaginations are limited and circumscribed by imaginary fences and other barriers we dream up. We have all kinds of imaginations, good and bad, constructive and destructive; and when the bad crowds out the good both children and adults become delinquent and aggressive. Every act has its roots in imagination.

One of the reasons we enjoy working with small children, either as teachers or parents, is the opportunity it gives us to live for a time in the world of the child. And it is a good world with all its limitations and problems. In it there is no room for political, racial, or national enmity. The child's world is pretty much the same everywhere. He thinks, feels, and expresses himself much like other children in other lands. This is evident in his art more than in anything else. That is why we endorse so heartily the art exchange activities of the International School Art Program, the Art for World Friendship plan, and similar programs which help children understand each other. Give these and other international activities such as the art program of Unesco and the International Society for Education through Art every support possible. Remember that the painting of a small child may be a more effective argument for peace than the blustering of a politician. Support with equal sincerity the exchange and exhibition of art by adults, for art is truly a universal language and it is one area in which people of different lands may meet on equal terms of human understanding.

Imagination works both ways, whether between individuals or countries, and if the other fellow imagines nice things about us we are likely to imagine nice things in return. Imagination develops through exercise and peters out through lack of it. It is life's greatest possession. Each of us has this capacity in abundance, and let's not imagine that we don't. And let's not get the idea that any of our children don't have it simply because they are imagining something else instead of imagining what we imagine they should imagine at the time we imagine they should do it.

*D. Kenneth Winebrenner*

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